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MARCH 1999 VOL. 26

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TYPOSETTING

Typset on Macintosh SE

and printed from disk

by On The Ball

PRINTING

Photo Offset Productions

DISTRIBUTION

Network Distribution Co

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FOLLOWING THE RELEASE of *Isadora* (Touchstone), Jane Fonda is developing further projects for her own production company, All Girl Productions, in which she is partnered with longtime associates Marjorie Garmes Smith and Norma Krack. Her next effort, the latter codirected as executive producer on *Age of Innocence*, Fonda's most recent film. The two spent two years developing *Isadora*, which was generally perceived by studio heads to be of more limited appeal than other recent Fonda vehicles like *Riverdance* and *Chances Are*.

Based on a novel by Jan Karon, *Isadora* enters the tale of how an unlikely friendship springs up between an aspiring actress, C.C. Bloom (Fonda) and Halley (Barbra Streisand), a spoiled girl from a rich San Francisco family.

The company has commissioned several scripts, including biographies of Loretta Lynn, woman broadcaster Louella Parsons, and an untitled project about an entertainer performing for troops during the Vietnam war.

THE HIGHLY BANKABLE 13 actor Dustin Diamond is rumored to be considering the lead role in *Till There Was You*, a romantic comedy set in the wilds of New Guinea, carrying a \$14 million price tag. Nicole Kidman is expected to star opposite Diamond, who recently completed *Great Balls of Fire*, the biography of Jerry Lee Lewis, in which he shows himself wholeheartedly into the role role, allegedly both on and off the set. The film's production company, Mollay and Mollay, has mostly one occupation: TV production but recently has been developing second cinema features.



THE ORIGINAL VERSION OF SAM PECKINPAW's final excursion into the western genre, *Pat Garrett and Billy the Kid* (pictured below) has been restored almost to its original length of 121 minutes. Prints in current circulation clock in at 100 minutes owing to extensive editing by order of MGM management before the film's release in 1973.

Peckinpaw, who died in 1984, always maintained that the cuts rendered the film incomprehensible with "important sequences that removed characters' motivations being lost in the cutting."

The restoration was carried out in California by Don Hahn, a former associate of Peckinpaw who operated a post-production facility and asked the director if he could transfer all of his film prints onto videotape. Hahn restored cut material from a reel which Peckinpaw had retained. The restored sequences include the previously deleted appearance of Perry Sullivan as cattlemen John Chisum and Duke Taylor and Buba Cook Jr. as grubby cowpokes. The new version sporadically uses Bob Dylan's off key ballad, "Knakin' and Groovin'" (see review) but more importantly, with his guitar accompaniment, the original version's raved-the-bellied-throughout Peckinpaw's regular movie score, Jerry Fielding. At the project's release MGM decided to maximize the use of the Dylan track as a marketing tool for possible album sales.

Ironically, *Pat Garrett* started life as a project that would have re-titled the collaboration of *The Long Walk* (1971), director Michael Cimino and writer Rudy Wurlitzer. When Spielberg agreed to the upcoming war effort cinema, MGM offered the project to Peckinpaw, who had scored a commercial success with *The Outlaw Josey Wales*. In the late 1970s Peckinpaw wrote a version of the *Pat Garrett* script that eventually reached the screen as the vastly altered *Gunfight at the O.K. Corral* (1991).



JOHN CASSAVETES
1929-1989

Put up whoever messes with your face
—ELONKA

A FEW WEEKS AGO a friend told me of John Cassavetes' "improbabilities." Last Sunday my brother called and told me the rest: "Assholes can also do emotional damage." John Cassavetes died. "Cassavetes died. No longer will he be able to assist in such his free wheeling improvisatory stages of bringing the cinema to life. And we wonder what man there could be dead. We know he died from a liver complaint. If alcohol had any part to play in this, then Sylvie Postel's following words are more ironic than we dare contemplate. "What we most admire about the film [Paris] is that it has borrowed from the effects of alcohol. It's a great success and a tragedy, moments of emotion and flashes of insight, the very form, intensity and expression, of its poetry."

There would have not been spoken about Cassavetes' art. His was indeed an intuitive, unmethod cinema that trembled looking down on self inspired humans between cinema and life. Cassavetes, like Bunuel, was filmmaking as a personal experiential adventure in creating emotional fiction. His movie mirrored as a new direct spirit in the American cinema of the 1960s and 1970s. True, he had his detractors, but even they had to concede that Cassavetes, as an artist, was a courageous high risk rider who helped to contribute a new rawness to realism in American filmmaking.

Perhaps what is it that makes us want to acknowledge the contemporary value of Cassavetes' "natural expressionism" (John Huston)? After cinematic qualities characterize his unique genre of human questioning? Cassavetes matters because he emphasized human feelings, speech and the daily rhythms of life.

Cassavetes' dramatical racism because he spoke of our doubts, fears, loneliness, nervousness and our feeling contemporary emotions in human beings. It is a cinema of experience self creating that questions our cherished ideas about racial, narrative cinema in terms of target, performance, more on scene and cinematography. Cassavetes was not concerned with technical questions of filmmaking, e.g. cinema for him was a mirror of feelings, a mirror of the heart.

JOHN ECONOMOS

But I don't think you can say more than off what's inside of you than you can do before you're ready to die.

—JOHN CASSAVETES

CONSIDERING DON'T COME BACK, but it goes something like this. Some after hearing of John Cassavetes' death, I took cinema producer Lanthier's *The Great American Film Encyclopedia* (published through the effort of Cassavetes, Lanthier's book contains a consistently superb in-



Artists of photographs present themselves as "movers," Americans, and, in this case, managers, my American-Brazilian friends of Adeline H. Thompson, Walth, Maine. The one that had always represented the image of the artist of Connecticut. It's the kind of photograph that makes you say, "no, no, no," "I don't like that face!"

I find some across the Lumbard volume as a film studio underdogs in the mid 19th century and while the culture was the photograph of nature. It helped put them in nature, but over and above that, it is a completely impressionist view, more than through their film or camera than what they film. I chose to like some devices because of Lumbard's interest.

Fortunately, I had caught Mink's movement last, having seen Lander's photograph of him. It became almost painfully apparent about his camera. In "Caravaggio" one goes further. As the one I had meant was a blue "painted" and carried by the "Caravaggio" (which I know him as well), the "Doris Dine" and "Mink's" (the one I had meant) but because I actually knew the photograph, I decided that I would not let him. However, I would not let them and whatever they would be. I know that they would be, but I was the most likely of very well-known to be under the most of the same one. I think there is a margin of truth in the idea that there are no other things, but in the same and/or because of factors that have led to the difficulty in dealing with the particular, the particular, of the film or the other, the other. It is not that there is a photograph produced a picture for "Caravaggio" (which I know him as well), but I think that the picture is a little bit. It is

To this end, I cannot now make any concrete claim. I have situated myself here on a subjective critical perspective on Cassenese politics. Over the years, I've watched and researched his films and like them all. The first was *Malandino*, a staple of the last-generation television movie repertoire for many years, and then, after a few years' waiting, the national film, semi-archival *Valle*, a movie about someone that does not fall into normality, or, in other words, subsequence in the American success. In later years, television afforded an opportunity to tell the delightful *Milano* and *Minutemen* and two or three other series like, the much-understood *The Little Boat* and *Child in Winter*, when Cassenese was no longer because of the ungrateful Italian model.

price of the homogeneous product. Hence, the

A few years back the Laughlin Casino gave us a fine line of live screening of Low Samuels, perhaps as penance, and the mislabeled programming of Paul Hume's Liberty Casino put over the shame of reaching with a Roman Under the Influence and Opening Night on a double bill. Finally, on the middle of the year, Commerce had film. But I wish was involved on television. That's a short history of a film-viewing recovery effort, sparse volume, not only about the film of Commerce on the exhibition circuit, but also the place allotted to film by film culture on an island.

This one photograph is a rare thing. It should be remembered that Cooney had a dual career as an actor on commercial pictures (*The Fairy*, *The Emperor*, etc.) and as a self-defined independent filmmaker happy to be outside the mainstream Hollywood industry. He once said "I consider myself an amateur filmmaker and a professional actor." What he should be remembered as a good director, he was never anything more than a good actor; although it does he could be brilliant, as he was in *Love Between and Midge and Midge*, in the scene, made by him, was almost completely avoided (and by his wife, Gloria Randwald). The thing I like best about Cooney is that the scene was his financial, artistic, money game, which Lantry, to my delight, didn't capture. Lantry, by default, also captures something as her photograph shows (and yes I do for me, the thing Richard Barlow called the passion... it is what I add to the photograph and what something like this is called? About his eye, to the side and as a single. Cooney's face is also when looking something a little bit out. It captures the emotion immediately and precisely, it has an effect on me, but it is not "understandably" thought it does make me think, on a metaphorical way, of the physicality of an individual with his film, as the power of the emotion-capturing scene is that, as should be, physical beauty (Gloria, as in *Love Between*, there is).

A critic once said of Cassavetes' cinema: "The first principle in a Cassavetes film is wrong—not the actor, but acting itself" and his preoccupation with human behaviour as performance.¹ Agitated, but not acting, have the 'acting' without the 'actor', and this led me to think, in a completely hypothetical and unscientific fashion, of the actors I would most

And to be more directed by Cassanova, I came up with this bit. Robert de Niro (just at improvisation) a collaboration of those, in hopes on the Gershwin project, which makes Cassanova death of the manager, Charles Goodson, Albert Brooks. Wholly killed, Gershwin says follow, I could have been going to capture them in long tales and in them still the same thing the way out of some time, something Cassanova has done repeatedly with other performers, a posing, Jerry Lewis, I think, the well conceived means off of the music. Cassanova? Also have a strong undercurrent of comedy? Because Cassanova cannot proceed the last conversation of it, out of person's memory? Well, he's liked to see what he could do with Al Pacino, James Caan, Warren Beatty, Molly Ringwald, and young Gershwin after the name of Virginia Mountain. Unfortunately, now that Cassanova has passed away, it will be

[illegible]

W HEN COME PORTFOLIO CLASSIFIERS? Low-Scoreways may number of times, it's as if a black hole is suddenly

opening up beyond one's face, while one is simultaneously aware, but then suddenly discovering oneself actively slipping away, as well as much more, as one can expect pleasure like an experience rich with many of Cassinotti's life, in particular moments and with varying degrees of intensity. I believe it has something to do with love, even though the experience, or alternatively, is often couched in terms of specific attitudes of style, such as the performance often actors, often transgresses or imitations. And of not love, then something completely other, as love.

Castro-Alamán's words, as related to Fain, that "the idea of love is a mysterious, unfathomable world has come to have no place in our materialist imagination." I think the metaphor of a black space is more accurately empty, but so very dark in its darkness – with Castro-Alamán, like his cinema in one that looks far less up a space that allows for darkness to set, to touch, to know its darkness.

Perhaps the less obvious answer, and it is a less obvious one, is that the film, in itself, perhaps and sometimes even in a way, reveals knowledge for Casanova, another way of knowing that is not so open as the one we've discussed through style. I think it is important that Casanova's "Cinema" is often referred to as not this or that, or too personal or ungratified. Finally, as I have already said, I believe his film can be a way toward understanding relationships, the world, or himself, rather than understanding in such a self-terminally, because such claims suggest that Casanova has, or almost completely self-covered or overcame his film. For Casanova once said, simply and eloquently, that "in telling a story, I think the important thing is to make it correspond to the emotions of the audience you're addressing. I have a total awareness that a film can be successful only because an audience is interested in a particular subject." More often than not, the subject is the emotions he's issued from that personal relationship between man and woman, that John Casanova has shared so many an early

TABLE 1

ALICE AND HER FRIENDS: Alice Cassara photographed by Maurice Lumbay. See *The American Album*, Volume 1, Maurice Lumbay, Collier Books, New York, 1979.

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MEMORIES
OF
CHILDHOOD
AND

take the bunny and

ANN
TURNER'S
CELIA

"They are playing a game.
They are playing; it *not* playing a game
Of I show them I see they see,
I shall break the rules and they will punish me
I must play their game, of not seeing
I see the game."
R.D. LAING: *Know*

ONE OF THE disquieting characteristics of the cinema of the seventies and eighties is a concern for the depiction of children—the child as center of the narrative, as the main protagonist. Films such as *Alfie* or *the Cousins*, *An American in Paris*, *Play and Glory*, *Empire of the Sun*, come to mind. Whatever the differences between these films, they share a common desire to “see” and understand the world through a child’s eyes and experience. The task is often a daunting one, framed as it is by the contradictions between a child’s vision and an adult’s, but also by the language of children, the often metaphorical manner in which they explain their thoughts to adults and the form which those experiences take. In a sense the child of these adult films is off center, a hybrid, a mix of an adult’s memories of his or her own past. The child’s experience is the center of loss, filling in the gaps for the filmmaker and for the adult viewer. The danger, and it is an ever present one, is that the adult will see the experience as real, that both filmmaker and viewer will not recognize the placement of the child as a subfigure for their need to cover up, as an understanding moment, become children. Of course these films also reveal how the child always enters the adult and how easily the child can be used to rely back on a world of experience which adulthood seems to have ripped away.

Yes, and this is the force behind R.D. Laing and the extraordinary work of Alan Watts: the limits and definition of childhood remain eternally present in the adult. Many of these films can be seen as attempts to see the complexities of adult memory. The process of reconstruction is made more difficult by the contradictory way in which adults look at and express the past. *Alfie* like *An American in Paris* sees the past as a way of paying the debt which Louis Malle feels about his own lack of awareness as a child, his inability to recognize what his German wife doing to one of his close friends, the way he was utilized, the ignorance which dominated him. Child hood, however, is about strategies of understanding what is not both complex and simple and sometimes the former and the latter in even as a way which

does adults view. The pattern of the Malle film is situated in its desire to render the past as if they could somehow make the present more livable. Malle is a pedagogue trying to teach himself a lesson which in retrospect he feels he didn’t properly learn when he was young.

Celia, in contrast, is centered on a child’s imaginary. It makes no apologies for being what it is, an exploration not only of a child’s way of seeing but of the consequences of that upon adults. Everything about the film is gloriously ambiguous. Children watch parents and get two views. Children judge their fathers and quickly see through the superficiality of their “reason.” There is a marvelous moment in the film when Celia’s father makes a pathetic attempt to seduce his neighbor. The neighbor’s children take it upon themselves to intervene and they turn a potentially repulsive scene into an endorsement for the father. Celia is a film about children taking more control over their lives. It is about their struggle to explain events to themselves from a perspective grounded in their own experience of the world. Since “their” perspective is, for the most part, dominated by imaginary constructions, they inevitably end up questioning the way the adults in their lives deal with crisis.

Celia lives in suburban Melbourne. It is late 1960s. Her grandmother, who was her closest friend, has recently died. She was a radical feminist and atheist, in the eyes of Celia’s father a Communist. But those categories don’t matter to a child. And no, when Celia gets to know some “Communists” soon after her father’s complex and repeated relationship to his mother comes to the fore. He realized that Celia will turn food! His efforts to repair his open adolescent mind lost the last neighborhood had in a serious rupture in his relationship with her. She remains deeply in love with him, even when she discovers that he is responsible for the dismissal of her neighbor from a good decent job. The ambiguous love/hate relationship is the central metaphor of the film, because it is such a good strategy for seeing the tensions of family life. When her father finally buys Celia a pet rabbit she is reassured but disillusioned. Then the father Government, meeting in a place of children decides the order of families to place pet rabbits in the Melbourne Zoo. Celia’s

investment in her path is very profound and thought her father is somewhat protective, in the final analysis he gives in to the demands of the state.

Colin's effort to stand up for what she believes in, her ambiguous relationship with her father and state of her friends, her sensitive devotion to the state of her grandmother all lead to a breakdown in her capacity to distinguish between fantasy and reality. So fantasy takes hold and Colin constructs an internal world where she sets the rules and doesn't have to worry about the consequences of her actions. It is in the film's awareness with this internal, mental space which attracts me because it is so difficult to represent and yet it is so crucial to the way in which a child sees the world.

Colin's family looks All-Australian, perfect, fair-haired, fair-skinned. Underneath the good looks and smiles are layers and layers of repression and dehumanisation. This is part of what we consider to be 'normal' and that is left up to Colin to crack through the layers of dehumanisation and the lies. It is a tribute to the film that the complexities of her connection with her father and mother are handled with such delicacy.

Just when everything looks as if it is about to break down, another fantasy problem build and through its workings are able to move to another level of insight.

This is Jane Turner's first feature film and I consider it to be quite an achievement. The experience of viewing it was very intense, mostly because of the strength of the characters, two which I had with Colin, but also because here is a film which creates (itself) politically, makes an important point about history and yet is personal. I wonder much by the sensitive cinematography and by the editing which brings sometimes disparate elements together in an almost poetic form. The same which you get from Colin is of a film which manages to cross the boundary between fiction and biography. Colin's character is so often a stand-in for the filmmaker, a surrogate who struggles with her identity, that at times the film explodes at two key points of metaphor as a way of resolving the gap between the biographical and the fictional.

That gap however is the motor force behind the film. It is as if Colin represents a key fragment of our collective Australian memory, a key piece of family history which needs for struggles ready resolved but nevertheless implicit in every form of communication which we make. Colin is about a person who at her best, lives in different ways and at different levels, one that we have experienced through the construction of the family.

As one goes Colin takes on the image of her father. At another she takes a polarised (Down to earth) as a girl, at another she takes the character of her grandmother's looks. For throughout the film manages to understand what her father has long since forgotten, the world of a child can never be shared away, dismissed, simply because without that world the adult would have no identity.

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our desks and then she would stand on her desk and we'd have a whole English lesson on poetry, standing on desks! She would bring in her poems and sing songs, etc. Most of the teachers in the school were occupied. So it was an overwhelming experience because I experienced my own experience of school. She only stayed there for a couple of years but I think that she affected a number of us very profoundly.

After they you decided to come to Melbourne - why?
I picked up a Victorian student book and saw that there was actually a film school course which had a writing component, and there was nothing like that in Australia. It opened up an option for me which I hadn't realised was possible until then, so I applied to Swinburn, was accepted and came to Melbourne.

What was one of the highlights of coming to Melbourne and in Swinburn?
I think that there were several but the one which was apparent at my mind was seeing a whole variety of films that I just hadn't realised existed at all. Films of the New German Cinema by Harig, Wenders and Fassbinder. Some early Godards. Some of the independent work being done in the United States. I started at Swinburn just wanting to be a writer and ended up being so close with the cinema. I began to discuss about writing and directing, about bringing the images in my mind onto the screen. I suppose that's always the first step in thinking about film production, but for me it meant a whole shift in thought.

People who work in the film industry often underestimate the importance of seeing a wide variety of different films. Obviously a lot of your later creative drive was brought to the film, in what did you do then?
I developed a couple of scripts and then got to the point where I wanted to work with other people. So I applied the and got a job at Film Victoria. I worked in the area of film culture and training programs. Film Victoria was an amazing place, an exciting centre. There was this feeling on the air that film culture in Victoria was expanding and developing. The Independent Film Action Committee sprung up to support and lobby the independent films. There were a lot of fringe or marginal accounts going on which supported the idea of a growing independent sector.

After Film Victoria you moved over to the Australian Film Commission as a



ANN TURNER

script convenient. Perhaps it's still not as direct an experience, for example how did you decide which scripts were bad and which were good?

The thing you look for is whether the script holds the same wherf as it has not for itself. First you read the script as thoroughly as possible and then you select those which seem to have some potential on the page, something which can be read and digested and which make sense to its own. In scripts were taken to interview. You then had the opportunity to talk to the writer and see where they wanted to take the script. The really tricky thing about script writing is at first work out what you want to say and do with the script, what story are you telling and then you have to work on making that story as rich as possible. It has to succeed as given right. And I think that prototype opens all genres, all styles, from a film which is trying to break the rules to one which is trying to be mainstream, commercial. It really breaks down as where you are heading and how well you are able to judge whether you have fulfilled the aim which you set for yourself.

In terms of character or plot development there weren't any hard or fast rules to go by. Did you, in secret, expect script to be a very serious format?

I think custom since the industry follow a strict format, almost a formula. Personally, I don't like that at all. If you are writing a formula script then you should stick to the formula. But that's something I didn't do in many of the experiments film. This country has made that have serious being born up and rapid or whatever. They are supposedly high adventure thrillers, yet so many of them actually don't even follow the rules of genre which they are trying to work. If you are heading for a formula then you should know what the formula is. There are some people in the industry who see a film they like and think they will do something which is a blend of that film and some other film but what they end up with is a film without a clear structure and lacking in direction.

What interests me is that copywriting is a different from writing a short story or a story because, in the final analysis, it is lifted through by a many different people that it came to have the original feeling which is preserved in creation. There is a central gap between the act of writing which is both personal and public and the production process. How do you feel as a writer in the face of all the changes which inevitably come?

I think a lot of writers become very distressed with what happens to their scripts and they blame directors and producers—but you know it's just inevitable, the script has to change. This comes from film to film. You get some actors who think they should change the script, and that can upset writers, gradually. The script has come up with the original concept and they have the structure and the motivation in their heads, then along comes an actor who changes in important part of the script. It can turn into an awkward situation, but one of the things which I found interesting about writing and directing my own film was that when things didn't work out as I had wished I couldn't turn around and blame anyone! I think what we are talking about is one of those inevitable circumstances which will always be a part of the production of a film. The reason is also true. Sometimes the actors are so good they bring a quality to the film which I, as the writer, could never have imagined. Or the cinematographer does something very daring, or the sound editor and music suggest an idea which brings a whole new level to the film.

Perhaps we could now talk about Celia. Could you describe how you developed the idea for the film?

I had seen an article in the newspaper about the Italian Government's rubber amnesty in the Fifties when Bolin in his wisdom decided to appease the farmers who were distraught about the terrible rubber plagues in the country. Bolin decided to get rid of every single rubber in Vietnam and so he banned pot rubber. The children had to rather destroy them or take them to the sea, and so a lot of kids took them to the sea. In fact parents were faced with kids who were so desperate at losing their pets that some very conservative people started protesting to the government. The government realized that it would lose a lot of votes were this more and more of a disaster. People were ordered to get a permit and collect their rubber from the sea. So people turned up on the day, and there were thousands of rubber and hundreds of parents and children. The rubber had all been in the weeks they had been outlawed and there was a chaotic chaos because all the rubber looked the same and so you knew where was where. This was not in a powerful occasion for the war government before, trying to cope with our problems by looking at another, then moving, and so on, and then pulled off the whole idea for the film. At the same time I had a friend who, I discovered, had been a victim in the next year to the master. Her father was a Communist and worked in a government department. He was told that to leave the party or get the man. Usually he was involved in a dramatic lecture of the Hanoi spring and the start of the party in the case, so he and his family decided to leave, but reluctantly. That was in 1958 which is much later than the work I was doing but had good to believe. I decided to draw upon the remembrance of those two events and to develop a parallel story involving different but related historical moments. I remember thinking at the time, "I don't want to make this heavy, but I want to make it political, yet not overtly political, that is, a political moment." I wanted to have the politics in place but not under the surface so to speak. I don't know why, but I decided to do through a child's eyes, through Celia.

I turned out to be the best way of expressing the ideas which I was dealing with. Making a film through a child's eye always carries a risk of the child becoming a representation of adult ideas, attitudes. Now it strikes me that the film becomes a problem when the adult doesn't see that the child story are creating is always going to be as just related to the adult's own experience of childhood. Is the film about your own past?

I spent a lot of time thinking about my own childhood, how I behaved and how I interacted with other children. I had many close friendships and an over-extended together as groups and we had gang wars and we were often being and when very hard on each other. So I did try and go back into my childhood, as far as I think I went back and wrote from that point.

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The process you are describing does a lot in its own memory, adult-child, adult-adult. Some of the scenes on the film are very controversial and it may be that when you have really captured in the child's imagination. In this sense the film looks and feels more like Truffaut's The 400 Blows than, for example, Empire of the Senses, where the adult clearly represents the adult looking back. How did you

an attempt to appear frozen, stick out at the most common form of robes - the do-overs per. Wild scenes were a huge contrast to the last but per robes weren't doing anything harmful. They were in a dark target, nobody was hit. There's parallels here with the Commemorative which the people who were harassed, both in Australia and by McCarthy in America, were anti-Semitic, abusive, who were often highly involved in the Peace Movement. The government's calling them down to world peace was very similar to capturing per robes. The fact that robes were introduced to the country is an aspect I've never thought of - given most Australians are of an immigrant background, I find this a parallel which is really outside the context of the story. It's an issue of such complexity.

In terms of the others from the late 1940s to the present being hit throughout the film, I absolutely agree. We're living in very conservative times, with many parallels to the film. The importance of family unity, intolerance to people who are different - Howard's movie *White Australia* comes across as a drilling machine - the obsession to make money and for material things, the ethics, as a television level, made by brother like Reagan and Thatcher. I think we're living in dark times at the moment, and in many ways Cuba is dealing with just such issues. Something I've found interesting in people's response to the film is that certain individuals have found the ending unsettling. They see it only as some of the birds get going away with something. What they're choosing to miss is the tragedy involved in this - that the society in which Cuba is caught up is tracking that those who learn to be



understand to prove them selves and get ahead. This is fundamental to what the film is about. I can only promise that those who find the story too moral are perhaps people who have got where they are through similar actions and aren't prepared to face that. It's very unsettling, and I can't help feeling that sort of conservative and academic reading of the film is a reflection of the times. It's alarming about itself. But so far it's only been a small minority who have found this. I live in hope.

The subject of the Commemorative is very important, but it seems to me that many questions are left unanswered, notably

Why are we don't get enough detail about the beliefs of the family involved?

One of the limitations with the script was keeping it fundamentally from the child's point of view. That meant certain elements (in the amount of political detail that could be included). I had to make a conscious decision how far I could go. I agree we don't get enough detail about the adult Tanner's beliefs, but ultimately you've got to leave a little half to tell a story. The Tanners were only one part of Cuba's journey.

The film doesn't set out to give us in depth analysis of the Commemorative party in Australia in the 1950s. I think that would have been very interesting, but it's another story. Basically, the Commemorative to Cuba are there as a family per down who have different beliefs from Cuba's parents, and something in common with Cuba's grandmother who was disliked by both her son and daughter in law. They're very good people and Cuba can't understand why they're being so badly treated. It's the beginning of Cuba's struggle with adult politics.

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AND...

THE MAKING OF A MINI- HEROES OF OUR

HEROES: JASON BONDYAL AND CAMERON BUCKLEY



A MAN OF FIERCE IDENTITIES, Buckley is staunchly defensive of his brand and legacy: "I really take exception to the negative statements such as 'It's only a mini series,' which fail to reflect the fact that it's a format, like quality has gone off. The latest project, the franchise *The Heroes*, was an ideal set up from a producer's viewpoint, close to having their name secured. In no time we entered with Network Ten (which provided the funds) UK based production company TVS financed the \$1.9 million project, leaving Buckley to supervise production, with full creative control. In cinema, expanding upwards, is British talent in a major role, and a quality product. TVS is used to be delighted with the format, and Buckley, who

approached the "very satisfactory" success, will seek to explore similar financing potential once again.

Final proof, of course, will run with the message that TVS, Ten and Buckley have made sound preparations for the next show promises to attract wide audiences, combining an impressive list of credits and experience. British RADA graduate Paul Ryan (winner of the *British World* for outstanding talent), Welsh actor Tim Lys, New Zealander John Bach, married and acclaimed Australian performers Bill Kerr and Julia Haggerty, amongst with the popular appeal of *Heroes* were Jason Bondyal and TV boss broadcaster Cameron Buckley. Both likely to repeat the subject of *World War II* with an appeal to a younger generation of viewers.

Though pleased to observe the way Bondyal and Buckley, with their high TV profiles, have fitted in, Buckley insists there is no one better on *Heroes* - it's a complete story.

Appropriately so, for *Heroes* is about teamwork, about individual efforts in the face of a common cause. In different from previous projects Buckley and his team have undertaken: for truth, wherever possible, to keep the same

SERIES TIME



DEEPLY CONCERNED ABOUT THE STATE OF THE INDUSTRY AND THE FINANCIAL CLIMATE FOR FEATURES, PRODUCER TONY BUCKLEY READILY CHANGES TONE AT THE MENTION OF TELEVISION, ESPECIALLY THE MINI-SERIES, TO WHICH HE ATTRIBUTES HIS SUCCESS AND SURVIVAL OVER THE LAST THREE YEARS. FOR BUCKLEY, AS FOR AN INCREASING NUMBER OF PRODUCERS, THE 'MINI' HAD BECOME THE LAST BASTION, A MARKETABLE OUTLET FOR QUALITY DRAMA IN A CLIMATE OF DICHLINING PRODUCTION

room, once trust and artistic respect is established, but he likes to work on diverse subjects in different styles. The *Heroes* is a war-story unlike any fighting, no war documentary — just 14 men and the sea

Based on a book by Ronald McKee, it tells the story of one of the great naval exploits of the Pacific War. 14 men, mostly lonely out of their teams, sailed from Cairns in 1942 on a leaky fishing boat called the *Arcturion*, to launch an attack on enemy shipping on Hong Kong Harbour, 1,000 miles across the Indian Ocean

"*Heroes* does not follow the traditional war story format," explains director Donald Crombie, who worked with Buckley on their first feature, *Casualty*, in 1978, and whose recent mini-series credits are *Operation Dumbo*, *Jeffrey Under Arrow* and *Shen Yuen*. "Unlike the usual perceptions of war, it's not an action piece, but a character-based drama with no choice not to resolve the mounting tension through battle. Besides, it's motivated in the personal though rarely lighted pressures of the enemy. There are close calls but no conflict."

"In fact there is only one shot fired in the entire four hours and that's when gas goes off when they're clearing it. The battle has the tension every battle which shatters, and serves an enemy is a man's life, so what more can physical business scenes — especially if it's the type of survival which makes *Heroes* different from the usual action piece, where you jump to about the fighting."

Scriptwriter Peter Siddons (1915, *Twister*, *Capitan Cook*, *The Conqueror* *Miller* *After*) explains the problem he faced in writing a war story. "Ideas on human and political change and date as much's. America in war today are so different from those of the 1940s, so our best dilemma was how to portray a man who was story in 1940 as this human is relevant in today's terms. You still may find it in the story, especially as we had access to four sources of the event. We wanted to get away from the 'Hard Boys' training *Heroes* nature, which would be viewed as forced today, and the other 'Hard' will appear in *Heroes*, also needed our attitude and actually in *Heroes* men."

"We digested a lot of the horrors with human, which caused pain of daily life of which they need are aware. We tried to make the story and its impact on the war as the case of the young man who didn't know the meaning of this there is a lack of awareness of danger or possibility of death with that of the older dominant characters, Cass, Davidson and Captain Lyons, whose responses again vary from man to man. Lyons, for example, is a man possessed

yet superstitious, refusing to sail on Friday the 13th until after midnight. Cass's courage is in living with his fear."

Tridham's "real enjoyment in writing was not in the opportunity to exploit and develop characters. Instead, the 14 men on a boat, with little action, provides a microcosm, with the challenge in establishing each character with no negotiable main difference responses to the danger and tension as they were coming waters. In their own quiet ways they bring their tension. Jason Davidson's humor, most often mentioned Clapp, because of his sarcasm, was, Davidson is driven to the edge of danger, yet is passionately concerned in nature and wildlife," he explains.

By representing the action into smaller groups in different parts of the boat, Tridham could focus on different activities, and interactions which created character and humor. During the two-week rehearsal, Crombie and the actors labored on the scenario, working out how their characters spent time on board, and how their character mass could surface through daily activities. From a writer's point of view it was a terrific collaborative process, in which he was constantly consulted, and enough time for comments and his as integral part of the process.

Both Crombie and Tridham agree that the secret of success is the type of drama lies in the preparation, in extensive research. Both had put an enormous amount of effort into finding out information from all possible sources: books, letters, interviews, interviews. Crombie says, "We were very fortunate that there were sources to whom we had personal access, who could provide us with some of the most intimate and details. The biggest challenge was to get the characters as real as the crew were rehearsal period that when all hell broke loose and we started filming, they all knew exactly what was required. We spent a lot of the humor through exchange as related. We needed to individualize the young men, as little had come through as shown apart from the fact that they were under in type, emotional, adventures."

"It's very important, in the type of drama, to find the right balance between the historical material and the drama. Too much right, historical/realist material can make a drama very cold and worthy, but too it doesn't hit. But absolute truth makes the drama. Conversely, an excess of drama is likely to lack substance."

The legend of water-based action presented a new frontier — and that longer — for Buckley and his team. He passionately pursued the narrative and legitimacy of production designer Bernard Hales and director of photography Paul Murphy, both of whom had worked with him on previous TV projects

HEROES IS A WAR
STORY UNLIKE ANY
OTHER NO FIGHTING,
NO ROMANCE,
NO WAR — JUST
14 MEN
AND THE SEA



**SOME OF THE HEROES:
FROM LEFT: PAUL
BRYCE AS IAN LYON,
JOHN HARGREAVES AS
TED CARSE AND JOHN
DAVIDSON**

The script required a considerable amount of night shooting, blow-ups of Japanese boats in Singapore Harbour (the men actually destroyed 28,000 tons of shipping on their own) and construction of sets like the *Kruze*, the Japanese fishing vessel which carried the men through rough waters and back.

Models of Singapore, Japanese destroyers and boats and numerous explosions were shot and lost marauded with location footage shot in Northern Queensland and Sydney waters.

Footage Murphy had shot earlier in Australia, of fishing boats, Singapore and sea scenes, was imposed on the other footage. Murphy and his team used tricks of the trade like, glass painting, plate photography, front projection and blue screens for maximum effectiveness. Murphy was not chastised by the special effects but the schedule allowed little time for preparation and trial.

For Hides the design and construction of the *Kruze*, the construction of the sets, was a major task. The model of the original was 100 tons and for the 14 men and camera crew to be supported with a model position came which was built in a wooden shed that could then be dismantled and transported to Sydney, where Hides constructed a wet and dry set to simulate these lost in production.

Buckley admits he finds more scenes quite daunting because it's intricate pace once you start. One to seven minutes per day of quality footage is a tall order.

"We nearly killed everyone on *The Abyss*, through exhaustion. I must confess that if I did another production like this, with an intense 11-week shoot, I would arrange to give everyone a break in the middle - but this way is a paper dream."

PART II: BUCKLEY'S HOPE FOR THE FUTURE

WHAVE BEEN THE RAINBOW, but we've never found the pot of gold, and even now, the rainbow's deep promise..." is producer Tony Buckley's philosophical summation of his experience of the Australian film industry's flirtation with a future film revival, to which he has been passionately committed throughout his 30-year career. Buckley's week may be a testament of the industry from the dark days of late finance and through dominance of the *Bitter*, the severe belittling for government support at the *Screen*, the boom of the *Screeners*, when Buckley produced *Castle*, and the present state of uncertainty.

Buckley is an interesting case study. Inspired by history, largely confined for many film school and his film school based projects, his move to commercial work seems not commercial success. Yet the above words highlight the insurance and financial uncertainty of a small industry dependent on a volatile market, the flagging of dreams constructed by the local population of people, private investment, marketing budgets and distribution deals in an industry lacking a fundamental infrastructure.

Film may be beyond golden age, but it's not dead, as politicians and diplomats constantly claim, but of the experts merely the least featured. Certainly there are worthy schemes (AFC, Film Victoria etc.) but the gap between them and FCC production pre-requirements are difficult to bridge. This hasn't always been the case. No doubt the current decline and disinterest from the industry is partly attributed to the facility and abuse of the previous 1980s system which encouraged the production of almost 400 films between 1970 and 1980. Now can this be held up as the ideal?

In a small, volatile industry it would be dependent on consistency and resilience. With an unpredictable source of funding source of the major production - Kennedy Miller, David Ebbick, Buckley - previously linked into the name, maintained the industry pulse and financial climate and guaranteed to television during the last few years.

"I can see the writing on the wall" explains Buckley, "while we were making *Blue* its stage *Here* as the *South* was cancelled on a *Screen* but in the changing climate of value expansion, which has reversed some of our, marketing budgets, and distribution problems *Diogenes* was

more prepared to change in TV and eventually *Reds* Park, which of the book as we were adapting, just a few days ago. *Blue* Murphy and arranged *Over Man's Change* worked well; I decided to step on the track. It was a calculated decision for survival reasons."

By small screen standards he should be confident. The men were cast well locally and Murphy was purchased by Channel 4 in the sequel, which was bought again. On the strength of these two projects Buckley was one of TV's 100 to die. *The Abyss*.

Future TV prospects also look bright. In May the ABC will screen *Man as the Blue*, a series on the periphery of the Pacific (which was actually oversubscribed by viewers) to be narrated and anchored by anthropologist Allan Turner. In development (at second draft stage) is a first part from series on Joan Sutherland which has potential international sales, and to the popular *Movie* of *Blue*, which *Blue* Sutherland has expressed an interest in directing, though it is this stage it is now an "unintentional".

So where's the problem, you may well ask?

The producers swing back to finance and Buckley's dependency remains. In fact he's faced with the possibility of temporarily closing down "and we see which way the industry's going... We've spent a lot of time and money on development of finance which, at that stage, I cannot see as getting off the ground. We may need to modify our mode of operation by reaching from home, as in the early days, and setting up production offices in needed. The basic overheads of running a small independent company in an inner city office are becoming substantial."

Immediately he qualifies. "We're not complaining because we've received very generous support from the AFC in the past and with two present projects. *Enter Up*, adapted from Robert Dwyer's short story in *The Body* (written by the author and Ray Lawrence) in which Sam Neill will be playing the lead, and a new version of *On the Beach* (with Leo McKern) based directly on the original linear *Radio* version.

"In any case it's not the role of government intervention to provide total support. As producers we have to convert some of our money, and we've done that. But we've spent two-and-a-half years developing film finance and production material in grants. I cannot see as getting more than one feature off the ground. I wouldn't be able to make *Blue* now. I'd say, but at this stage I cannot see any future for an independent feature film industry. There's nothing wrong with TV for the films but it's a different market but it's disappointed me to have existing opportunities wasted after all our efforts over the years."

He is referring in particular to his recent bitter disillusionment. Thanks, a Ray Lawrence screenplay adapted from Robert Dwyer's book. Buckley had already located 160,000 of his company funds in development, but at the time of writing, when the option deadline expired, Nine World Pictures had decided not to make up their development agreement. "They were unable to, or refused to, understand what we were trying to do. Regrettably, they wanted an *Australian* or *On the Beach*, and despite appeals - why interest why not interest? They were quite prepared to make a commitment. Before Christmas an Australian distributor was looking at it, but the Australian part didn't add up for them. Other distributors wanted an American star, a big name director, and it just wasn't the film we wanted to make."

He said he's not entirely shattered hope. "If some money comes up, I'd

like to get back to it," he says.

Given Buckley's track record for somewhat provocative films, the general consensus of the marketplace is that he's "in it with industry, but when you challenge them with an exciting property [and great potential for awards or water] they turn around and back off, preferring to remain supportive of a certain genre film. When we all suddenly wake up in the fact that there is only one Terry Dowling, one Paul Gilling Waters, and that their appeal is the originality and definition. The awards or nominations really have that quality."

His cinematic credo reads: "Anything we shouldn't be creating is American film. It's the freedom-of-the-spirit and flow that's been the breakthrough over these and elsewhere. I don't object to the presence of an American star or other foreigner or concept, if the facts agree with it. But just coming from America is everything, we lose the identity of our film. I just don't think we build our own culture on mimicking someone else's formula, a model that in 12 years' time—maybe—we'll look to where we started with a forgotten cinema."

On these grounds, Buckley especially rejects the notion of no production: "Everyone's got access to industry products. But I have no faith in their own efforts than not; they end up as hybrids which don't really belong to your city's culture, and I've heard some very bitter struggles," he says.

On financing, he claims, leaves scope for producers that have an individual touch and an appeal to an international audience. Encouraged by his support with TVEI on *Howe*, he hopes for a similar arrangement in the future.

On lower ground, he's highly critical of the lack of involvement on the local industry by American distributors who enjoy handsome profits from the Australian market, but argue that in distribution, involvement is not their function.

He remembers a period when local distributors were prepared to take risks—admittedly on lower budgets—and in that time of idealism and nerve in 14 years ago, he decided he'd like to try producing. The idea came to him when he was filming *Wilde in Exile*, and became engaged by the sight of a lot of different producers coming around the set at the same time, he bought a book at the local newspaper. Buckley characterizes *Wilde in Exile* as a *Golden Age* of film—what he meant up at night reading. He decided to continue the era. In comes a producer himself, and make *Canberra* his first project.

His first stumbling entry into the intricate world of production means failure by today's standards. "I knew I had to get a script and a director but beyond that I didn't have the financial idea how to go about it. I know Joan Long would write because that had made *Prisoner* [John Mefford] and *The Prisoners of Industry*, and a couple of other films that I liked, so I asked her. When she contacted because she said she'd never written proper feature scripts, I quickly informed her that I'd never produced anything either. Then I needed a director. At the time I was running *Big Circus* in Film Australia, and observed that the director, Donald Crombie, could work with a script, so I invited him to direct, and so on. I think he thought I was small, they all thought I was small. It was a case of the blind leading the blind, but somehow, we managed."

They more than managed, winning several awards and having critical praise heaped on three back-to-back British critics, especially, seemed to be "honorary" and "true success." Obviously they were astonishing days for Buckley. He says that the time was ripe, as well, there hadn't been a feature with a major focus on a woman for some time, so an industry story that had a strong Australian market.

But somehow Buckley had a real sense for success and timing. Although he, of course, would deny it. As an end result, especially of *Canberra*, he prefers to point to work with adaptations of strong literary works. He has rarely done so since during original scripts on several projects, he says.

Disillusioned with a number of years in today's industry—the lack of commitment by some crew, the financial struggles—he admits he was "thinking of going back to the principles we adopted [in the mid-Seventies] of giving new people a break." He hasn't done a lot of thinking about it, he says, and where are we going? "I'm a bit dependent about it."

Though he started his career as a playwright and editor, Buckley made his first impact with *Prisoner* (1977). One of the first jobs had been replacing an old cinema print of *The Damned* in Australia, he became absorbed in the tape, coinciding it with the success of writing it back. He took and he made his first, as he is writing, so several years later he collected domestic material working at *Canberra*, and ran it to make what is still one of the most comprehensive documents on the early period of Australian film. In drawing attention to the indigenous industry Australia had once nurtured, it helped to create a climate for government support to filmmakers, institutions such as the Australian Film Development Corporation, the Film and Television School.

"We still have all those institutions but the state of the industry is a

little more of disappointment now, because we can't have how we can keep it going," he says.

He is cautious not to make mistake of placing new stars high in the Film Finance Corporation. "I'm not sure how we situate in indigenous industry, but a lot will depend on the philosophy and strategy of the FFC. In the mid-Seventies we took bold risks, and made a hole in the distribution, *Canberra* Union and *Kinship*—those need to be taken up. The FFC must make some alternative decisions in the next six months, otherwise it's going to be two years before there's a recovery. And although I say that, their policy still they won't like me saying so, we have to look at real financing of some projects from time to time. It's not going to be easy in the current financial climate without that."

"If they're reluctant about private investment and private I don't see much hope," he comments. At the moment, if they used private and would some funds to the ground steps could be taken of survival. If it or the same error made under 1980A, if looking at the end and see the project in the people making it, there'll be no life injected into the mechanical structure industry."

Buckley claims that under 1980A the system was almost without sufficient controls. "Usually the damage in the investment quarter was irreparable, with complete down Australian film that we had to sit through at the AFI judging every year [non-writing in results and cost, double goodness—that result] have been allowed to be put into them as the first place. All they were interested to see the deal. But the films shouldn't get rapidly work government, the industry must consider some of it. Producers didn't get their act together to lobby effectively. Corporate affairs, too, should have had eight controls."

The scheme failed, but there was insufficient energy into budgets of films that contained a promise. People may not like controls in a high risk industry, but some controls would not have gone away. Controlled work would lobbying and financial discussion, that system might have been saved.

"Some producers individually made a lot of money under that system, exploited it, and did not contribute to the industry or as a career and put out as hard times."

"The industry must realize that it's not just looking at its own money as a money-making concern because I've look at the work period and the financial system, danger the national loss, the economic situation going."

They thought about budgets are modest by world standards, our actors aren't really stars, the extraordinary success like *Canberra*—and that he's willing, we have more—no exception. It cannot keep an industry going. Ultimately it needs to be supported in a constructive, meaningful way."

There's no doubt that Buckley seriously concerned, the isn't criticism for its own sake. "I am dependent on the lack of interest from the industry in general," he says. "It's time a review of the entire industry should be conducted to see how the different industries relate to others, consider the future how each should best be managed, and identify the needs. The functions of cultural bodies should be related to industry and education. A major review is much needed."

Buckley doesn't pretend to have the answers but he has the courage to raise the questions. "I don't really know where we're going at the moment. I look at director on the difficulties, film is virtually dead-end in fact and yet we have a *Palace of Dreams* at North Ryde teaching film and TV and the *Palace of Dreams* at Kingsgrove (MIRA) to teach acting actors and directors, but I wonder where all these poor deers are going? As the answers there is certainly nowhere."

Producer or scold? Buckley, I feel, wants to keep on going, like the era. After the official opening of the Film Finance Corporation he found a high of spirit in Paul Keating's speech because a acknowledged two very important points: that out of all things are commercially viable is a industry that is of Australia, and that the FFC must keep in mind the importance of cultural identity. Hope will prevail, but one must also differentiate between it and Buckley's goal.

FILMOGRAPHY

as PRODUCER: *Canberra* (1976), *The Prisoners* (1978), *The Maple Tree Prisoner* (1978), *The Killings of David Street* (1981), *Memory and the Signifier* (1982), *Star* (1983) (FIVE); *Prisoner* (1977) (Producer/Director), *Love, Sex and Dreams* (1978) (FIVE); *Prisoner* (1977) (Producer/Director), *The Fifth Season* (1977) (FIVE); *Prisoner*, *Seven Days June* (1978) (Producer), *New Year's Talking* (1980) (Producer), *Buckley's Chance* (1983) (FIVE); *Prisoner*, *Dancing* (1980) (FIVE); *Prisoner*, *Palace of Dreams* (1983) (FIVE); *Prisoner*, *The Harry in the South* (1983), *Five Men's Change* (1987), *The Horse* (1988), *The People of the People* (1988) (11) (FIVE)

How

F E L L I N I ' S

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film in Fellini's long career, nor in relation to the Italian cinema, nor in any particular way to the cinema as a whole.

When the film appeared in 1968, Fellini's work was generally dismissed. The more spectacular controversies that surrounded *La dolce vita* had more to do with the provocation of aspects of Italian lower middle-class culture, and the cultural backwardness of the Vatican, rather than with its merits or otherwise. For example, one of the leading serious film journals in Italy, *Cinema nuovo*, which had a vaguely left culture, held a forum among Italy's leading critics, writers and intellectuals, including Italo Calvino, Franco Fortini and Pier Paolo Pasolini, expressing about directions and trends in the Italian cinema as represented by Fellini's *La dolce vita*, Antonioni's *L'Avventura*, and Visconti's *Rocco e i suoi fratelli*. Fellini fared worst of all on social-political grounds in comparison with Visconti (in terms of a continued commitment to Italian neo-realism (once again in comparison with Visconti)) and, compared with Antonioni, within a framework of visual complexity, narrative experimentation, and a generalized notion of modernism. I don't want to argue or renege controversies of nearly 30 years ago in Italy, but certainly, then, Fellini seemed, of the great Italian directors, the slightest on almost any terms you would care to mention. It seems comic – and this is asking for the impossible – that *La dolce vita*, which is an extremely interesting film, would be all the more so if it could be seen, actively seen, in a context other than that of 'great work' and 'masterpiece' of the great artist.

In 1953, Fellini made a 20-minute film called *L'ingenuita matrimoniale*, which was part of *L'Amore in città*, an anthology film with contributions by other filmmakers, in the Fellini incident a young man remembers a time when he was a reporter writing a story on marriage lawsuits, in the remembered story, he seeks out a barren man's vast old palace in a broken-down area of Rome. When he finds the barren, which is needy, desperate, and then suffers, rather than facing

IN AUSTRALIA, *La dolce vita* appears as an isolated instance, surrounded by all the marks of masterpiece, great work – an understanding of a kind, but a somewhat limited one. The terms for its revival are very different from those in England, for example, where it was screened in cinemas in more than six major cities as part of a general retrospective of Fellini's films. Here, there has been no genuine context established for the film; certainly not in relation to the other

a general retrospective of Fellini's films. Here, there has been no genuine context established for the film; certainly not in relation to the other

Sweet It Is VICEVITA

the woman with the truth, he says that a friend of his, very rich, but ill, believing himself to be a werewolf, can only be cured by finding a wife. A wife for a werewolf was not, to him a scandalous, a problem for the agency. By the very next day they had found someone: a country girl, sweet-shy, innocent, pure and very poor. Yes, she would marry a werewolf. You could love anyone... if you were poor and they were rich. The young man can't go through with the deceit and pleads with the girl, saying that marrying a werewolf would really be too terrible. He finally leaves her with her innocence and her poverty intact.

This simple, rather beautiful, certainly funny Fellini story is rather interesting in relation to *La dolce vita*.

The main character, the one through whom you see things, who narrates and informs you, is a male. The story is

a remembered story. What he remembers is a relationship to a woman and a relationship to innocence (here, as with many other Fellini films, they are the same, innocence and woman, and together they evoked those of nature as *La dolce vita*, often splendid, marked as creatures, like Anita Ekberg, or soft and sweet, kittenish, like the little girl from Umbria). The main character, like Marcello in *La dolce vita*, is a reporter, and though he participates in the story he remembers, he is, in part, the subject of his own story—what he remembers, and the fact of remembering places him in a situation of an onlooker, a spectator of events, of the lives of others, and of himself, almost as if he were gazing at himself in a mirror of the past.

A number of Fellini themes are recognizable: a world which is corrupt, though corrupt perhaps more out of poverty and the desperation of poverty than anything else (the terms of corruption are quite different in *La dolce vita* which presents a world of setting, of theatre, of wealth... however innocence is as much part of this setting as it is of the seedier setting in *L'agente matrimoniale*). What this corruption

does is spread, poisons others. It takes young sweet girls from the country, seduces them with promises, dandles them with possibilities and spoils them forever.

Corruption in this short film, but in Fellini generally, certainly in *La dolce vita*, has a particular mechanism: it is the telling of a dream, the concoction of a fantasy. For the young man in *L'agente matrimoniale*, it is the story of the werewolf, for the agency, the dream of profit, for the young girl, a dream, perhaps not of love, but of ease, freedom, the sweetness of the countryside.

Early Fellini films concentrated on subjects, like this one, close to post-war social reality in Italy, but later films, from *La dolce vita* onwards, retain the link between fantasy, artificiality and corruption, but also—another, contrary dream, a contrary fantasy, that of innocence, more accu-

CORRUPTION IN FELLINI IS ATTRACTIVE, NOT BECAUSE IT IS FILLED WITH SIGNIFICANCE, BUT BECAUSE IT LACKS ALL SIGNIFICANCE... THE SPECTACLE CORRUPTION IS A DREAM... BUT THE DREAM IS NOT CORRUPT, NOR IS THE DREAMER. IN FACT THE DREAM IS SOMETHING TO BE PRESERVED AND CELEBRATED FOR ITS PURITY, ITS OTHERWORLDLINESS, ITS CANDOUR AND ITS LACK OF GUILT.

rately, of lost innocence. The young man in *L'agente matrimoniale* dreams, or remembers, not simply desperation, false stories, seduction,

concoction, but also sincerity, truth and honesty.

There is, I think, in all of Fellini an interplay between dream, memory, nostalgia, innocence, and corruption which appears as a deep commitment, or seemingly a deep commitment, to a morality (the evils of falsity, the source of the world, the virtues of honesty, the uncovering of innocence), or worse, when Fellini is at his most vulgar and kitsch, to a moralism. But often, the morality has about it a certain falsity, since, while condemning a world turned over to the artificial and the unreal, the film which makes that condemnation is part of the world it condemns and, what is more, it reveals in that world, it reveals in making artifice, in short in making itself, in making a film, hence that naturalistic, spectacle, cinema feel to his films, and the evident joy in invention.

The pleasure of a Fellini is not so much in the purity of innocence – the ingenious prostitute Cabiria in *La notte di Cabiria*, the naïve young girl in love with the vulgar, lower middle-class romantic screen image of a cardboard clerk in *La donna in vetro*, the sweet, somewhat backward Gelsella Maena character in *La strada*, or, in *L'aguzzina matrimoniale*, the young country girl willing to marry a stranger¹ – but in the spectacle of corruption, in its energy, its joy, its freedom, its exuberance, and, ultimately, its cynicism. Corruption in Fellini is attractive not because it is filled with significance, but because it lacks all significance or, more exactly, because it lacks substance. The spectacle, the carnivalized corruption is a dream, in fact a remembered vision of childhood, the dream of a child, like Fellini, wanting to run away and join the dream.

The dream itself has no morality; its only signs are the energy, the inventiveness and the real childlike ingeniousness in which it has been dreamt. The dream may be of corruption, but the dream is not corrupt, nor is the dreamer. In fact the dream, which comes very close to being the film itself, is something to be preserved and celebrated for its purity, its otherworldliness, its candour, its lack of guile.

I think that, among other things, what is being remembered by the young man in *L'aguzzina matrimoniale* is not so much the threat to the innocence of the young girl, his concealed deception, but rather his own lost innocence. If the dream is a story of his past, part of that past and that dream corrupts, in the innocence he recognizes, the innocence that is no longer his.

FELLINI IN ROMA, 1968



LA DOLCE VITA

In all of Fellini's films there is rather nostalgia for a lost innocence from a former time curiously regained in the telling of the story of that lost, by means of a film, a fantasy, a fiction, which by its very nature is out of this world, beyond the bounds of any morality and hence any evil. Fellini does not present the world as an object for judgment in his films – in fact the world has nothing to with it, it is a dream, a vision, a fantasy of the world – but rather as an object for pleasure, almost as if the spectacle world of the cinema becomes co-existent with, or a complete substitute for, the real world; or, and this probably more exact, reality itself is obliterated and with it any morality that may adhere to it. The real is only a splendid dream, male, provincial, vulgar, fascinated, and then the great, incredible, big, blown-out doll of Anna Ekberg defying gravity and our imagination, a woman who could only be dreamt.

Two final points about Fellini and about *La dolce vita*. The film is very episodic. There is a plot of sorts, but essentially, what is seen are fragments of Marcello's views and hence dreams of the world. It is difficult, if not impossible, to disentangle in the film any clear distinctions between what is objective and thus may be termed 'real' and substantial, from what is subjective, projected by Marcello. The boundaries between reality and artifice, reality and the consciousness or imagination of it, no longer hold.

The fact that reality is only dreamt is not only a valuable idea for the unadulterated experimentation of the film, its departure from the realistic narrative conventions of most films then, and now, for example, its lack of any clear narrative logic, but it is also an opportunity for a liberation of forms. If, in effect, the uncertain world of *La dolce vita*, despite the moral indignation which runs through it, is freed from morality precisely because the hold of the real upon it is so tenuous as no longer to matter, the film's embrace of artifice and fact any allows it to play in the pleasure of invention, unbounded by the morality of narrative forms, the morality of conventional depictions which has held in the cinema for so long.

One of the pleasures of the film – and the Vatican was perhaps right to be outraged by it – was its freedom from convention, the outrageousness of dreaming and making public what the Vatican hoped, at best, would not be dreamt, and at the very least, if dreamt, not spoken. It is in the form of the Fellinian dream, of the inclusion of a subject over seeking not only to make sense of the world, but to enjoy it, and to enjoy above all the ability to invent and to look upon his inventions that the loveliness, the exuberance of *La dolce vita* perhaps resides. In any case, how can you be mean about anyone so open and playfully sophisticated and ingenious in equal degrees as Fellini? It wouldn't do at all to stand in the wings grumbling and grinning at all those figures in crazy costume, in masquerade, singing, dancing and cooing, inventing and making love... better to smile...and join the party. ■

¹This article is a version of the lecture delivered by Sam Rohrer for the opening of a season of the new point of Lacoste cinema at the Kino Cinema, Melbourne, 26 January 1989.

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I think Dickens would be an embarrassment if he lived and wrote now... He would surely have made films and done things for television - he might well have accomplished something like Hitchcock... But there is one way I think he would have been different. He would never have wanted to address people as we do now by diluting his message for the benefit of a wider public. He would have gone straight for the popular... and if you look at Little Dorrit and its comments on the industrialised society of its day, you would have to think he would have found even more to object to now.

CHRISTINE EDZARD

Little Dorrit

As Christine Edzard's comments suggest, Charles Dickens has never seemed more like Our Contemporary. What would he have made of the insurance law debacle in Britain, which has seen the Tory government's open rejection of Victorian values? What kind of dogmatic outrage would he have displayed at the present dismantling of social welfare in favour of self-help and the current Thatcherite attitude to education that stresses individualism over organisation? We know what he would have made of the 'anti-socialist' values in British society because he made his judgement clear in *Martins Chuzzlewit*: it was so absurd, he said severely, that would have viewed the Good Samaritan as a real hypocrite.

In the years of the 1980s in Britain, Dickens has re-emerged as a national hero. In the theatre, the Royal Shakespeare Company's famous production of *Nicholas Nickleby* placed Dickens back into the modern consciousness. On television, a remarkable BBC adaptation of *Great Expectations* in 1981, with its famous indictments of the cruelty and on replacement, poverty and hypocrisy of the Victorian age, managed to gain its form through a burning against the new for darkness in which our present society was moving. Meanwhile the British cinema was attempting to come to terms with this modern Dickens plot material in two ways: either by adapting his work as a manner that stresses his relevance to modern times, or by making a film about modern times that is sympathetic, ironic and technique might be called 'Dickensian'. Christine Edzard's *Little Dorrit* (1987) is the obvious and supreme example of the first and, as I shall argue, *Supper at Poppo's* (1987) and *The Invisible Loveletter* (1988) is the not so obvious but still more potent example of the second.

Christine Edzard's film of *Little Dorrit* is something of a rarity of modern cinema: among little to anything that has preceded it. Possibly influenced by the success of the BBC's *Nicholas Nickleby*, it is a two-part film running at 160 minutes, with nearly 350 speaking parts. Yet it cost less than £5 million to make

CHRISTINE EDZARD'S LITTLE DORRIT IS THE MOST RECENT ADAPTATION OF A CHARLES DICKENS NOVEL AND IT HAS BEEN HAILED AS A TRULY 'DICKENSIAN' WORK. CHARLIE CHAPLIN'S FAVOURITE AUTHOR IS STILL AN IMPORTANT INFLUENCE IN BRITISH CINEMA: NOT ONLY DOES LITTLE DORRIT HAVE MUCH TO SAY ABOUT PRESENT-DAY BRITAIN, BUT A FILM LIKE MY BEAUTIFUL LAUNDRETTE SHARES A GREAT MANY DICKENSIAN TRAITS.

and has a peculiar air of modernity about it - it is a sort of self-effacing, anti-filmic *Little Dorrit*. Christine Edzard was best known for her work on two great pieces: as coproducer on the film of *The Tale of Two Cities* (1981), and as director of a little-known independent film, *Beauty* (1982) a quietly subversive portrait of the life and death of a Victorian woman. Although ultimately one can see the anticipation of *Little Dorrit* in her past work, something quite prepared one for the film's cinematic mastery.

At a recent film festival, I met the Edzard's personal assistant and editor of *Little Dorrit*, Oliver Sandman, who provided some interesting back ground information about some of the concepts behind the film. The idea had been proposed as early as 1982. The form of the film was mainly determined by those elements in the novel that had particularly attracted them. Specifically, it wasn't the plot of *Little Dorrit* that grabbed them most but the manner



SARAH PICKERING
AS LITTLE DORRIT
AND DEREK JACOBI AS
ARTHUR CLENNAM

of characters, and it was not the cultural status of the characters that excited them but their misery. Because that idea was not fully formed, they felt they could not do the character of typical workers dominating the screen. They also felt that, if Dickens and our story was the money, they could, like Dickens, afford to take their time. Hence the idea of doing *Little Dorrit* in two parts.

Originally they had played with the idea of doing three film from different points of view, those of Little Dorrit, Arthur Clennam and John Chivery (the young man who loves Little Dorrit). Finally they decided on two, which is more simplified the problem of adaptation. The main principle of selection became when Arthur Clennam or Little Dorrit actually set us up through. The novel is also divided into two large sections, but whereas in two sections are entitled "Poverty" and "Riches", the film is called "Walsby's Bank" (one of the novel's most ironic references) and "Little Dorrit's Story".

Part One ("Nobody's Fault") is mainly the story of Arthur Clennam's Dorrit family who has returned from China after 18 years and who is proudly discomfited by his family home, ruled by his invalided but famous son-in-law (John Chivery) and dominated by his mother-in-law and maternalist London. Clennam becomes involved with a truly financial underclass, and also becomes attracted to the fate of his mother's helper, Little Dorrit (Sarah Pickering), whose father (Alec Guinness) is imprisoned in the Marshalsea for debt. By a quirk of fate, Clennam will change places with Dorrit, and Part Two ("Little

are together. These are not community enter but things which Edward and Frederick designed very carefully, to reflect the contrasting nature of the two main characters. Clennam first appeared and appeared in the presence of Dorrit in his room, whereas the daughter has become accustomed to this environment and, therefore, has a more naturally optimistic temperament.

What makes the two parts of *Little Dorrit* is the fact that the main characters, Arthur Clennam and Little Dorrit, are both characters in relation to the other. The difference between them is that one is much more active than the other. Clennam tries to sort things out they fell apart, which is why the moment of Part One seems fading, fragmented, whereas Little Dorrit is, in a sense, sheltered but she is also determined and direct, so Part Two seems correspondingly more linear and intense.

What makes some critical commentators, though, was the film's topicality. The Marshalsea prison seemed a remarkable feature of a modern social security system that is constructed in a series of poverty traps from which there is no escape. The Clennams' Office was at once an astonishing anticipation of collecting modern bureaucracy, and an audacious symbol of Establishment parasitism, where official meetings at Clennam's mansion are his night sessions was more than a little reminiscent of the British Government's appearance over the September allegations. Writing the novel in 1847, Dickens was grasping about the "dark cloud of poverty" in every town, the "unfortunate" of Parliament, the "wretched" of the Poor Law Commission. He was aware of the social man in application to a modern-day Britain where poverty has deeply increased over the last decade and where, with less than a numerical majority of popular electoral support, a discredited PM nevertheless wields considerable power over an important and demoralized Opposition.

Needless to say, this specific events and characters also quickly suggested modern equivalents. William Dorrit's air of unshakably resignation as the Marshalsea-wounded Clennam Edward of a protestant attitude among the present day unemployed who seem prepared to put up with their penitentialism rather than get angry and fight back. The debt collector Pumble (Rudolf Isenhardt) seemed almost created to appear. The description by Remond (Alan Wall) of Mrs. Clennam as a "female Lucifer with an appetite for power" would have sprung straight from the lips of the Labour Party's most radical MP, Tony Benn, on the subject of Margaret Thatcher. The rough spoken Miffle (Michael Hordley), who has his hands on every thread of the plot, would hardly fail to evoke the spectre of Rupert Murdoch, just as the financial collapse that precipitates the central crisis in the film seemed an uneasy parallel to the 1987 stock market crash, whose impact was still being felt at the time the film opened in London. There is a few other Dickensian ingredients of shattering tragedy—dark lords, deadly speculation, a growing divide between the haves and have nots—and the film of *Little Dorrit*, for those appearing a respectful rendering of a classic, looked as if it had been torn from today's headlines. One was suddenly torn between two responses: one at Dickens's prophetic insight, and despair at how little things have changed.

Nevertheless the discussion with the modernity of *Little Dorrit* might have obscured other aspects of the enterprise, not which were also important. Some of them were raised in a detailed attack on the film that the Mirror brought its photo Special launched in *The Guardian* (19 February 1988)—an attack that was not only designed to show doubt on several areas (e.g. the performances) once other critics had singled out the special praise but was also to question the film's supposed realism. Samuel's scepticism about Little Dorrit was for a minority view on the film, but his argument is well ranging and compelling enough to warrant some discussion here.

Although he did not pose the issue in quite those terms, implicit in much of what Samuel says is the feeling that the film might be regarded by Dickens but it is not very Dickensian. His occasional temperance might be said to be closer to George Eliot than to Dickens—and surely more than angry, serious more than critical. Samuel felt an ambivalence. Dickensian lives in only two of the performances—Audrey Brereton's Betty Pooter, Little Dorrit's aunt, and Simon Murray's John Pons, Clennam's former tutor. In contrast with every other cast, he found little with Alec Guinness's Dorrit whom he thought too regal—"A figure of dignity rather than pathos, but looks genuinely majestic and serene... with his headlines as played as a kind of triumph". This seems to me overstated, since Dorrit has to have some dignity for he is the father of the Marshalsea and does require a certain respect, and I sense not mystery in Guinness's performance but rather an unconvincing passivity, possibly obscured also, by him seeming omnipotent, the breakdown scene a positively disconcerting, largely because the careful build up to the event... an extraordinary articulation of several conventions, all rather components, weird looks, probably photographed moments—in a cut of the most superficial aesthetic related sequences I have seen in a film for years. Similarly,



SARAH PICKERING
AS LITTLE DORRIT

Dorrit's Story") will occur more on the impact on her of the discovery of her father's unexpected fortunes and of Clennam's descent into poverty.

Some of the marshiest moments of the film lie in the scenes on the two-part structure. It highlights the novel's dual themes—two women, poverty and money, morality versus money, etc. I had certainly in some a very interesting, dramatic contrast in its own right. Dickens is brought into the realm of Realism in the same extent as reveal from different perspectives. For example, when Little Dorrit visits Clennam in his room in Great Garden, the scene plays quite differently in the two scenes. In Part One, the emphasis is on Clennam's embarrassment at his only living quarter, so that the means the her mother barely grasped. In Part Two, because we see the scene from her point of view, the prospect of the rest (to which gratitude to Clennam for helping her brother) is quite clear. Similarly William Dorrit's room in the Marshalsea is bigger in Part Two than Part One and the colors of his clothes

I cannot share Samuel's view of Joan Greenwood's Miss Clemens as "more spare than woad" – the term is in the opinion of Dickens's well-known cross-judging tendency for comparison – nor can I mirror his opinion of his own niece's Miss Mirfield ("a delectable necessary lady, an object of envy and admiration, not scorn") when he seems to sit to meet the audience in the performance.

More generally, Samuel argues that the film is "rapid, listless and trivially nostalgic", in the manner of a classic sentimental more than an imaginative re-interpretation. It springs clear the novel's background and even improves its weakness, and the soundtrack inappropriately substantiates and romanticises in place of relating melodrama. Again the film can be delighted from these changes. There is nothing traditional about the way the film has been structured. With its minutes of Verbs contending for attention over the noise of buzzing fans (suggesting London in a deifying racism) and clinking corks (which sound like chains), the soundtrack seems unusually discreet and evocative. Also it is rarely permitted to exploit Dickens's extravagantly bad woe with a kind of chilly detachment to reflect the film's emotional blindness. When Samuel suggests that the film celebrates Victoriana and becomes itself a costume museum and contemporary (these parts, he is guilty of exaggeration. Can he point to a single aspect of Victoriana that the film looks up for admiration?)

Yes, in some regards, I find a surprising accuracy about Samuel's more general observations. In fact, the virtually anonymous seeking for the film in this country only appears very doubtful. After all, if the film is that weakening by ignorance about modern Britain, why has it found universal foreign success outside the most Conservative newspapers in the country? Should a man have offended people once, and made them uncomfortable? Samuel quotes a critic who himself that "you have to be in the recreation of a past world", and although this seems to me an excessive response to the great Victorian world the film makes here potentially irrelevant, it does spotlight a problem of this historical film. When so much attention is paid to accurately period dress, is there not always a danger that an audience will simply withdraw to the period charm? How do you make the characters' more look like clothes and not how I don't perhaps colour only materials like problem by glorifying the world still further. When one thinks of the look of Victorian society on film, the most powerful images now brings to mind are of black and white – e.g. the propaganda world compared upon David Lean's *The Day After Tomorrow* (1960), and the recreation of the Victorian past in David Lean's well-remembered Dickens adaptations, *Great Expectations* (1946) and *Oliver Twist* (1948). Little David remains a major achievement but it does not entirely shed some of the limits of the historical film and the limits of sentimentalism over dramatic imagination.

Early British filmmaker who attempts to do Dickens on screen has had to do so from one of the shadow of the David Lean adaptations. One reason for this is that some of the most vivid and beginning childhood memories of today's British cinema and filmmaker come from these two films – the encounter with Missus in the prologue to *Great Expectations*, and the murder of Nancy in *Oliver Twist* (which David Putnam, for example, has made such a notable impression to his progeny). The of Little Dorrit can be seen as a distinguished continuation of the Lean tradition, as even as a particular scene. It is not simply because of its coming of the Guinness as a leading role in the season in this Lean's film. But Little Dorrit can also be seen as film for the last three years. The theme of social mobility in *Great Expectations* would have been great success for a William Somerset Maugham in 1946 with a newly elected Socialist government promising greater opportunities for a wider range of its people than ever before. The sympathy Lean has for Pip in the film might not have had the same political significance as that felt by some of his audience (it probably derives from Lean's self-confessed feelings of inferiority to melodrama and subsequent understanding of Pip's inferiority, fear and hopes in his strange, elevated world), but it had the same of first familiarity with the next Miles's problem since as for George Mirfield, a private secret supporter of the Labour Party openly pursuing his partnership in a wide-area propaganda in the film. The film, representing the degree of failure in a demonstration that is the most type problem in the film. And however can accept the film's ending as an emblematic scene, directly different from the novel's revisionist historic expression, has a clear message of hope for the time: the vanishing of the great head of the past, which is explicitly Miss Havisham and, implicitly, Victorianism and all it stands for.

In a different way, *Oliver Twist* is also a film for future, a striking visual misrepresentation of the novel that brings recent historical issues constantly to mind (so much so that it was suppressed in America for three years for its alleged anti-Semitism). In its various images are conscious of several states of consciousness, and its film also signs into existence of the past war and Fascist drama of First Long film (*IM* 1981) and *Party* (1990), particularly



ALEC GUINNESS
AS WILLIAM DOBNEY

in two clear respects which even Lean, in their fearful consciousness of such necessity, mindfully leaving for blood. As a film representation of Dickens, however, *Oliver Twist* has two particularly notable features. It emphasises the dark side of Dickens's poems, its aspect that history comes were only just beginning to acknowledge after seeing how far so long as a comic, melodramatic on Christmas card material to propitiate Lord Tilling, a world that had recently seen Hitler. George and Gaslight could no longer avoid Dickens of exaggerating humanity's capacity for madness and intolerance. Also the film's style notably established the Victorian age as a dark age, of class housing, uncontrolled cruelty and childhood terror – a nightmare from which, in the late 1940s, we seemed to be at last emerging.

After these adaptations, however, there was always another tradition of dealing with Dickens at constant times, and that was reference. This is a not just metaphorical field that could include discussion of film-makers as it were as Friedman, Disney and Hitchcock. However, it can seem to take just two major directions who did not reject Dickens for the screen but whose work in deeply Dickensian, one would need to look no further than D.W. Griffith and Charles Chaplin.

It is as if Dickens had spoken by means of the cinema, and a contemporary critic of *British Movies* (1977) – and there is, of course, from within a famous case, in *Film Form* discussing *Lord* with Dickens and Griffith's own profound of attention of both the writer's technique (his means concerning from Dickens, by and by) and thereby a shared comparison for the down-to-earth and a far for unadorned wit and melodrama. For viewing *British Movies* (actually, I was more than ever struck by its Dickensian atmosphere), a big-headed London that rules of *Oliver Twist*, a central child victim character (a child with a new age's face) and a theme of dramatic or dramatic in that we are already able to the world of Little Dorrit. In so the man from China's his comes to the girl's centre as a member of Arthur Clemens.

As for Chaplin, he is in the 20th century when Dickens was in the 19th – a comic and part of new media popularity who need slapstick and sentiment as unlikely but uncomfortable shared weapons to take the spirit of his society. The most Dickensian film was *Modern Times* which, like Dickens's

WRITING THE NOVEL IN 1837, DICKENS ORIGINATED ABOUT

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—Globe House, THE LOS ANGELES TIMES

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Fault

Little Dorrit's
Story

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IN HIS REFLECTIONS ON THE NAME OF THE ROSE, UMBERTO

ECO COMMENTS THAT "THE AUTHOR MUST NOT INTER-

THE NAVIGATOR

THE TWO AGES OF

PRET BUT HE MAY TELL WHY HE WROTE HIS BOOK" ON THE ASSUMPTION THAT THE SAME RIGHT EXTENDS TO FILMMAKERS THIS ARTICLE IS BASED ON DISCUSSIONS WITH VINCENT WARD AND JOHN MATNARD (DIRECTOR, WRITER AND PRODUCER, RESPECTIVELY OF *THE NAVIGATOR*) ABOUT THE ORIGINS OF THAT FILM

THE FILM had a number of origins. One was a series of mental images which occurred in Vincent Ward, the childhood notion of travelling through the north to the other side, the attempt to cross a busy westerly while heads belong through Europe. Another origin was in *A Sudden Mirror: The Colonisation of New Zealand* by Barbara Tuchman, while a third was the fairly intricate set of points a few years ago which indicated that navigators were fearful and disoriented about the future, and their major fear was nuclear annihilation.

Tuchman points out a number of parallels between the period of the 14th century and our own period. The early 14th century was the period of the "Black Death" which she argues led to a major upset in the frame of mind of the population. She argues that our age is much the same and that modern people can readily identify with the period of the Black Death. "We have a greater fellow feeling for a droughted age whose rains were breaking down under pressure of adverse and violent events. We recognise with a painful twinge the malady of a period of anguish when there is no sense of an ordered future" (p. 102).

Vincent Ward argues that the plague of our period is the "nuclear plague", a plague which depends our time of a sense of an ordered future. An article in *The Lancet* of June 8, 1962 by Dr Martin Armstrong argued that there are a number of parallels between the Black Death and the effects of nuclear war. The primary anxiety for surgeons at that time was to be as successful of coping with the aftermath of nuclear war as in ways of coping with the Black Death, and that the prospect of nuclear war was capable of inducing a similar state of mind to that of the Black Death — one of overwhelming fear and apathy in the population. He argues that we are quite certain about nuclear war in the plague of our age.

Writing on the Black Death, Philip Ziegler says "If one were to seek to establish one generalisation, one

delicately perhaps, to catch the mood of the Europeans in the second half of the 14th century, it would be that they were enduring a crisis of faith. Assumptions which had been taken for granted for centuries were now in question, the very framework for man's reasoning seemed to be breaking up" (*The Black Death*, p. 207). "The Europeans of this period lived in constant anticipation of disaster. The upsurges of the sea. Christ was threatened many times and in many places" (ibid p. 202).

The anxiety of secondary moderns indicates that they feel a similar constant anticipation of disaster, and there are suggestions in the popular media of a similar interest in millenarian today as was evident in the 14th century. Millenarianism (or millenarianism) is the belief in a future 1,000 year period of rule on earth by Jesus Christ, and incidentally this belief has tended to converge in terms of political and social views. A 1971 work by Norman Cohn, *The Pursuit of the Millennium*, examined millenarian movements in the middle ages. But millenarianism is alive and well today. Its evidence lies, for instance, in the growth of fundamentalist millenarian sects. The pastor of one such church in London suggests the following reasons for the increasing popularity of groups such as his own Jesus Christ Church of God: "Not only are we living in a state of war, we are also in a state of confusion, people don't know who's happening, and why it's happening. We are alert to a sense of doubt and uncertainty" (*Jesus Christ Church of God*, *Our Way, Our View*, *Background Briefing*, Radio National, 26/10/85). These groups suggest that millenarianism maintains themselves only in those which cluster around America take cognizance to their obscure groups such as Centre of Knowledge and Supremacy.

What unites these disparate groups is a belief in the imminent end of the world in an apocalyptic battle between good and evil. *40 Years Why The Rapture Will Be* in 1988, by Edgar C. Whelan, argued that the world



would end in 1948 and ended in evidence: such events as fire and famine, plagues and sickness such as AIDS. Worcester was simply tapping in a tradition which stretches back to the period of the plague, but his warning is part of a mood which forms the background to the lives of many people today as it did in the Middle Ages.

One American tale evangelist has even argued that "any teaching of peace goes to [Christ's] return in history. It's against the word of God. It's anti-Christ." It was especially the media a number of years ago that Ronald Reagan agreed with these views. With news like this being treated seriously by public figures is a very sinister (and narrow) kind of religion to be concerned about nuclear annihilation!

These parallels between the mood of the late 20th and the early 14th century suggest reasons why the film was so at home in these periods, and the reasons for the relevance to the nuclear threat in the film. One of the writers of the film, Geoff Chappell, is a well known and respected anti-nuclear activist in New Zealand.

The program "One God, One Way, One Year" examined the process by which religious funds materialize has been appropriated by the nuclear right in America, and how this movement was growing influence in Australia, pointing to the political significance of the growth of end-of-the-world movements.

John Maynard has also discussed his interest in the prominence of apocalyptic in the modern world and points out that the film does not judge or belittle the aspirations of the Cambodian monks, because modern people are equally superstitious.

The persistence of belief in eschatology suggests that modern people have an instinct to judge the chances here on this film on these grounds. Indeed the movie may feel uncomfortable in modern Australia in all. They expect to be different from Cambodia - after all their eschatology tells them the other side of the earth will be different - yet it confirms so rapidly based on their own traditions and beliefs.

Underline film has pointed out that there are a number of ways of viewing the past. In *Reflections On The Name Of The Rose* he discusses three ways

ranges from the research undertakings and medieval training methods to the use of "medieval costumes of the world" (There are three world views presented in the film: the notion of the antipodes, the notion of the underworld, and the idea that the world was flat.) It includes superstitions such as the belief that the contagiousness of the Black Death was carried by the moon (see *Tuchsenberg* 102-103 for similar ideas) and the placing of splinters on the road of the house to prevent witches leading out the road. The placing of a splinter on the roof of the Cathedral of comers was also to ward off evil spirits as well as being a "Tribute to God".

The ritual rule of *The Ningen* also seems to be a medieval humanist period. Vincent Ward based the film on which predominantly mystery of the contemporary situation on the film to the illustrations in the *One God, One Way, One Year*, and those found in *Charters' Cathedral*.

In attempting to see the Middle Ages to make a statement about the contemporary world Vincent Ward sought to make a positive comment to an audience in the nature of contemplation of disaster: "I believe faith and hope are pre-requisites for action and change: regardless of the odds. Not in the sense of religious hope and faith, but in the sense of faith in the pursuit of human creativity."

Barbara Tuchsenberg explained her writing of *A Distant Shore* by saying, "If our last decade or two of sweeping assumptions has been a period of un-ideal direction, it is necessary to know that the human species has lived through worse before." (p. 101) Perhaps much the same sentiment underlies *The Ningen*.

I BELIEVE FAITH AND HOPE ARE PRE-REQUISITES FOR ACTION AND CHANGE, REGARDLESS OF THE ODDS. NOT IN THE SENSE OF RELIGIOUS HOPE AND FAITH, BUT IN THE SENSE OF FAITH IN THE POTENTIAL OF HUMAN CREATIVITY. - VINCENT WARD

of viewing the past, and in *Davidson's Hyperreality* his characterizes a number of ways of conceptualizing the middle ages. The three main ways of viewing the past are: Romance (where the past is past in order for adventure - as in *Dragonair* and *Dragonair* games, for example, the medievalizing novel (or presumably film) where "real" people and imaginary characters share a number of adventures which could occur in any age, and the historical novel where imaginary characters are inserted into a "real" period in order to say something about the period. Such a narrative may also talk to say something about the period in which it was constructed as in *Eric's The Name Of The Rose* done, or in *The Margaret* series in the

The *Margaret* is not a romance because of the way taken over historical specificity in the film. This

► WHEN IS A SERIES NOT A SERIES? WHEN IT'S THE LAST RESORT.

WHY CAN ACT OF BETRAYAL BE CONSIDERED AS THE MOST 'HISTORICAL' MINI-SERIES OF 1988? INA BERTRAND EXAMINES THE VARIETY OF AUSTRALIAN TELEVISION PRODUCTION IN 1988 AND EXPLORES SOME OF THE CATEGORIES.

SERIES B

In all developed broadcasting systems the characteristic organisation, and therefore the characteristic experience, is one of sequence or flow.¹

THOUGH POLLARD AND WILLIAMS 'flow' was the defining characteristic of television — both as a technology and as a cultural form — most viewers experience television rather as a series of 'episodes'.² Both on the screen and in mediaeval markets (jousts, jousts, television program magazine, etc.), television presentation invites viewers to select segments from the flow to suit their needs, according as to define what we may expect to see under present headings — news, game shows, sports, movies, etc. Each of these is then further segmented — into what each new bulletin, movie within each drama, the performance of individual contestants within each game. In addition, the individual programs are arranged with order, sequence, equally identifiable by an experienced viewer, but not signalled in advance — advertising for consumer products and services, channel identity signs and promotions for future programs, community service announcements. The relationship between the flow of television and the genre recognisable to audiences is constantly changing, producing problems of definition for those cultural commentators who need to put down their object of study.

In the area of television drama, for instance, some types of programming format are more easily identifiable than others. One of dramas are either 'films', when they have been first released as movies and come to television at the end of their useful life on the cinema circuit, or 'telemovies', or 'teleplays' when they have been initially produced specifically for television. The majority of television drama, however, is produced in packages (often of 18 or 26 episodes at a time), suitable for programming in regular daily or weekly timeslots.

Among these, the 'soap opera' has attracted considerable critical attention.³ Starting on the model of the long-running radio serials, the television soap opera began as a segment of daytime programming, based primarily at women working in the home. Low budgets were not a problem in the

1940s when the term considerably denoted a series of the domestic sphere, but there has been little appearance of the term in such. For instance, at least two modes of the series form can be distinguished: either a continuous cast of characters endlessly in various versions of the same situation in the same location (e.g. *My Dad* or the US series *Family Ties*), or a single character or small group of characters comes into contact with new characters and moves through new situations (e.g. *Parent Just* or the US series *The Equalizer*). In order to maintain the series structure, however, in both cases the narrative of each unit of the series must be conservative and circular, returning to the same point at the end of each episode, ready to start again in the next. Unlike the soap opera, in which the writer overflows from one episode to the next, each episode of a serial is closed and discrete, with theoretically no link to the number of episodes or necessary logical sequence among them.

Serial form has had two theoretical considerations from the start. Like the letter, it has a composing cast of characters, but that is all it shares with the letter. Like the soap opera it offers narrative continuity across episodes, but unlike the soap it is designed to reach complete closure, so it has fewer characters and offers characters more limited opportunities for identification, usually concentrating on the point of view of one or a small group of characters.

To sum up the difference, the serial has been described as 'a complete discourse with a self-enclosed structure, made up of autonomous discursive units of a narrative character which are broadcast periodically and which are interchangeable',⁴ while the serial is 'a narrative discourse (with a non-recurring structure) made up of only partially autonomous units which are not interchangeable'.⁵

These distinctions provide a good starting point for discussing the articulation of the flow of television. But, like many terms widely used in film and television analysis ('discourse' is a word), the distinction between the two concepts is problematic.

From the above discussion, it should be apparent, to observe that the soap opera is actually a 'special case' of the serial form. That becomes clear only in those cases where the writers have been particularly strict in

THE SERIES HAS BEEN DESCRIBED AS A COMPLEX DISCOURSE WITH A RECURRING STRUCTURE MADE UP OF AUTONOMOUS DISCURSIVE UNITS OF A NARRATIVE CHARACTER WHICH ARE BROADCAST PERIODICALLY AND WHICH ARE INTERCHANGEABLE... WHILE THE SERIAL IS A NARRATIVE DISCOURSE (WITH A NON-RECURRING STRUCTURE) MADE UP OF ONLY PARTIALLY AUTONOMOUS UNITS WHICH ARE NOT INTERCHANGEABLE...

the domain of their (logically intended to be) 'realistic' program to restrict it into a serial 'proper', and provide narrative closure — the ending up of the multiple storylines in a satisfying and dramatic final episode (e.g. *Coronation Street*).

THE 'MINI-SERIES'

Others have already pointed out that the term 'mini-series' is a misnomer.⁶ Logically, it should be confined to those programs which present a limited

to appeal to the expected wider range of viewers in the evening. Both daytime and evening soaps have a regular cast of characters, viewed in interview situations which allow characters to be written and read visually at will. These scenes provide the possibility of multiple identifications for audiences, and come much more than temporary narrative closure. As other writers have pointed out,⁷ a wedding in a film usually functions both as dramatic climax and narrative resolution, while in a soap opera it is at most a pause in the road to further complications.

USINESS

medium of discrete, autonomous and more units, and there are certainly examples of such a format. *Scales of Justice*, *Baywatch*, *Women Of The Sea*. The term has been applied to these programs, but more commonly it is used to refer to what would be better described as a short (or 'mini') serial: a narrative leading to closure across a limited number of episodes. But even this would not solve the problem of definition: how many, how many episodes (or television hours) may be considered as distinguishing between a short serial (a 'mini series') and a long serial (a 'serial proper')? The answer can only be arbitrary and would inevitably lead to irritation.

Some have tried to use program timing practice as the distinguishing device: calling a program a 'serial' if presented in weekly episodes, and a 'mini-serial' if programmed in longer blocks on successive nights. But these distinctions have become less and less useful, even the best-known example of the American program *Baywatch* was less relevant as weekly episodes.

Hybrid forms are also increasingly popular. An example is *The Flying Doctors*, which combines serial (storylines concerning the regular characters unfolding from one weekly episode to the next) and series (characters often involving transient characters, completed in a single episode). Perhaps the most complete hybridisation occurs in *A Country Practice*, which is programmed as a series (each week's episode discrete and autonomous, based on medical and/or veterinary content) the 'position' of the title, but has elements of the serial form in the serial of each story over two episode broadcast on successive evenings, and in the ongoing sub-plots of the apparently endless successive personal stories of the inhabitants of the township of Wandin Valley. It appears to be a series of mini series made a soap opera.

A good case could be made that the most useful approach to the articulation of the flow of television might rather be through postmodernist concepts of repetition and pastiche, rather than through attempts to construct discrete categories like the 'mini serial'.

The term, however, continues to have popular currency, and, like 'discontinuous', is now unlikely to be dislodged. So, in the rest of this article it will be used to refer to those examples of television drama presented as serial form over more than one episode, with closure achieved by the final episode, though the maximum length must remain unspecified. Rather than make generalisations about such an unstable construct, however, it might be more useful to look at individual examples and ways of grouping them. And, in this



article, I do not find the concept of the 'historical mini-serial' particularly helpful.

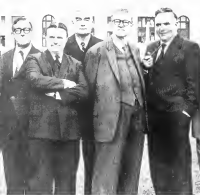
HISTORICAL MINI-SERIES

There is a parallel here with the wide spread faith in the myth of the dominance of nostalgia in Australian cinema. In cinematic terms, there has never been a time in the whole history of Australian feature film production when cinema set in the past outnumbered those dealing with anemporary subject matter. Rather, cinema has made films - basically the most successful of those doing around 1970 years by Demetri and John¹⁰ - cinematic historical documents, constituting a public perception of the reality that has passed, no matter how inaccurately.

Initially, though the distinction between the 'mini-serial' format and the past is substantial, no sense that it is a necessary construction is to go much too far. When the term was coined in relation to the American program *Baywatch*, it seemed to apply both to the programming theme (in blocks over successive nights) and to the content (a quasi-realistic 'historical of origin') that since then, the term has been applied to much more widely than number of these criteria, and now even their presence in combination, is thought to cover the field adequately.

Not only was misleading to assume that all television genre series represent the past - whether fictional or historically specific and 'factual', but to separate those that do and label them 'historical mini-series' is to imply that the rest are somehow non-historical. I prefer to think of all fictional narratives (particularly as a popular culture form like television) as reimagining the 'history' of its medium of production, regardless of the historical period which it occasionally represents/reenacts, or the accuracy or substance of those representations/narratives.

Nevertheless, it is not surprising that serial form is the favoured format form for the representation on television of the past: not only are there good practical reasons (in the spreading of costs the period reconstructions over many hours of valuable program time), but the form itself produces a history and so is currently suitable for the reproduction of historical narratives. We are used, as western culture, to making our western history packaged as (or general, moreover, and therefore explanatory and ultimately closed) narrative: the television mini-serial appears as a suitable medium, the major difference being in the (much more limited) mechanisms that it makes. It is also understandable that professional historians, and some sections of the viewing



THE BURNING

public, united to the attention of the arguments of the competing truth claims of different social forms, find this confusing.

A closer look at those locally-produced programs presented during 1988 in 'true events' might make some of these points clearer.

AUSTRALIAN MINI-SERIES IN 1988

There has been a general perception, both within the industry and among cultural commentators, that the format contributed to the changes to the on line, specifically the demise of 1980s funding. Regardless of whether this is true in the long run, there is at yet no evidence as to the causal observer.¹¹ The following locally-produced 'true event' were broadcast in Melbourne (and presumably nationally) in full November:¹²

MONTH	TITLE	CHANNEL	EPISODES	1988
Feb	<i>Barometer Down</i>	10	4	10
Mar	<i>Always Aforenoon</i>	SBS	1	4
	<i>Mollie</i>	7	2	4
Apr	<i>The Adam Years</i>	2	2	6
	<i>All The Way</i>	9	2	6
May	<i>Field of Fire 2</i>	9	2	5
	<i>Spy Master</i>	9	4	4
	<i>Great British Railway (R)</i>	9	2	6
	<i>I Can Jump Puddles (R)</i>	2	9	4.5
June	<i>The Minaret</i>	7	2	4
	<i>The True Believer</i>	2	4	7
	<i>Redskins (R)</i>	10	4	10
Sept	<i>The Four minute Mile</i>	2	2	4
	<i>Glenn Seaborn (R)</i>	9	2	4
Oct	<i>Barlow & Chambers</i>			
	<i>A Long Way from Home</i>	9	2	4
	<i>Act of Betrayal</i>	2	2	4
	<i>Shen's Journey O'Keefe story (R)</i>	7	2	4
	<i>A Fortunate Life (R)</i>	9	4	2
	<i>Rushmore Whimsey Conspiracy</i>	7	2	4
	<i>Cash and Co (R)</i>	7	10	13
Nov	<i>The Body Business (R)</i>	9	2	4
	<i>Emma, Queen of the Small Sea</i>	10	2	4
	<i>A Dangerous Life</i>	2	2	6
	<i>The Bradman Kids (R)</i>	10	24	12

In addition, A Country Producer continued throughout the year the Australian mini-series as in Australia, *The Three Brats*, was repeated in September, and there were several programs difficult to accommodate even within the classic definition I am now widely applying.

All The Way was referred to a mini-series, but it was also included in a plot for a continuing story space, so the usual perception, though it contained one complete storyline (concerning poachers on the trail of

political scandal), opened up many others. Because of poor response to the mini-series, the soap opera was delayed to the next ongoing period in late November, and then the first episode was presented in what is more typical state drama format – two two-hour episodes on successive nights.

Barometer Down (May, Channel 2), eight episodes, eight hours) combined elements of the mini and the serial, with an opening episode of a survey/serial as short as this. *House of Mystery* (June, Channel 2) was advertised as comprising 18 one-hour episodes, although several hours and alternate elements, though episodes broadcast in the appear to be rather in the serial format.

The most confused (and confusing) of all is *The Last Arrow* (started April, Channel 1), which was also advertised as containing 30 hourly episodes. The text, however, the producers could not make up their minds what format they were using. It is marked as a mini, with each episode containing its own of the continuing characters of one of the mainline guests in the final line. After a five-episode, the continuing storyline became so complex that the program could contain no more, and shifted gears into a full blown soap opera. As the last of the 30 episodes drew near, the mind boggled at how satisfactory closure might be for all of these complexities, given the cyclopaedic extent already suggested, if not actually depicted, a further expansion on the final weekend seemed not altogether outside the bounds of possibility.

These confusions can do tend to confuse my arguments about attempting to define the 'true event' as an autonomous form. However, the rest of the programming listed provide a sufficiently coherent body of texts to construct the discussion.

First, in comparison with the output of previous years, there is a clear shift away from the 'blockbuster' of eight to 10 hours presented in two – in three – hour blocks on successive nights, and towards the two-episode format (well presented on successive nights), or first, half of the mini-series format and a majority of those first broadcast in 1988 take the form. The seems to be an attempt at compromise between the interests of the producers (who, like the blockbusters, have useful in marketing their product as a special event) and those of audiences (who, even after home video allowed accessibility of broadcast programs, have often expressed scepticism of the time swallowed in a single week by a blockbuster presentation like *Doctorate Degree*).

The extended discussion – the trend towards the 'two episode four hour' mini-series – may well also have symbolic consequences for the opening, middle, beyond narratives of the blockbusters cannot only be contained within such a limited time frame. For the producer who prefer a larger canvas, or for the subject with complex a, one response to the producer's request, a second series, like *Field of Fire 2*, 1988. Another is to shift towards the model of the BBC serial, somewhat widely in use (or occasionally rare) have episodes during 1988. The *True Believer* was a good example.

The model goes back to almost the beginning of television, long before the term 'mini-series' appeared. In Britain, the first off television drama was characteristically constructed as 'an interview' by its construction (through shared author and/or account) with socially-valued interview and 'human interest'.¹³ The construction was then extended to what have been called 'classic serials', a commercially reserved for the television (for choice in serial form of classic works of literature, but later including more recent socially valued literary texts, and also reconstructions of literary and/or biography. "Thus several historical/geographical serials have been made which, while not originating as a novel from within the Great Tradition, share the settings, style, period and heroic personas of those literary productions."¹⁴

THE 'CLASSIC SERIALS' OF 1988

Literature, history and biography are, then, the stuff of the 'classic serial', and all three are well represented in Australian mini-series broadcast during 1988. In the past, Australian television has been noticeably plighted for adaptation to film and television. During 1988, however, only two literary dramas were awarded the television. *The Shinkley and Spy Master*. The repeat screening of the adaptation of Bert Fozzy's autobiography, *A Fortunate Life*, took these literary texts into the other biographical presentations. *Mollie*, *The Four Minute Mile*, *Barlow and Chambers*, *A Long Way from Home*, and the repeat of *Shen's Journey O'Keefe* (Hundred years were the primary subject matter of *The True Believer*, the *Rushmore Whimsey Conspiracy*, *Emma, Queen of the Small Sea* and *A Dangerous Life*, and provided an underpinning background for the fiction of *Field of Fire 2*, *The Adam Years*, *Always Aforenoon*, and even to some extent *All The Way* and *The Doctorate Degree*. In formal terms, these can all be understood within the definition of 'classic serial'.

The link proposed within this definition between literature and history, though biography, suggests a view of history as narrative, the past related in the interests of the present, and through one or other of its available ideological positions. So, as producers of Australia's historical year, our mini-series may be able to tell us something about how the Australian public sees Australia's past.

HISTORY IN THE 'CLASSIC SERIAL'

However right or left has been the occasion of a revival of popular interest in history, with pageants, re-enactments and other public performances, and commercialised versions from romances to two pageants. The popularity of local mass events is a part of this phenomenon, and one that television programmes have taken full advantage of, with new productions spread throughout the year, and several of the more popular either productions repeated.

Many of the established Australian myths have been recycled in the process. A favourite is the 'Anzac legend'. This can take the form of the exceptional tales, glorifying for recognition. During Nellie Melba's recasting of *Shepherd's* against 'colonialism', as John Landy called it in 1961, even in the case so late the Anzac legend role became.

But, as well as depicting a 'Great War' (and even occasionally women) the Anzac legend is often used to be concerned to appeal rather to the audience's desire to see the 'little war' that is to be seen. But *They* represent dangerous and economic consequences to finally understand that he has had to do so, and in fact, indeed a 'Greatest' film, or in short with John G. Keefe the conclusion that he can somehow make the Australian and other national public recognize the value of local talent in the war zone.¹²

It is from such 'historical' characters and the Anzac legend that the Australian film industry has taken the form of the country story, the Anzac legend, and the Anzac legend, as the relationship with his small daughter (the 'Shirley' in the end). Through the emphasis still on the male in this myth, there is a distinct role for women, as strong and independent characters, even if ultimately financially dependent. It is a figure who only the male in *The Shiraz*, despite the double leadership of being both female and a child, and Melba's character, though an actor's model on the male, is not in the end, even somewhat more obvious and certainly more dependent than in earlier versions of the story.

In this story, the Anzac legend of *The Two Brothers* are the central figures in this myth. Melba represents the classic establishment position: lack of faith in indigenous resources, combined with a feeling on the metaphor, represented by the British crown. Against this position stands Chaffy, who is given much more time and constructed as the hero of the drama.

His brother Ernest both within and outside the Labor party, who would become the owner of a just Australian nation, led by the party of the people. However, unlike the other figures of history (except for Melba), this one ends on a different note, with Chaffy dead. Doc Dorr defeated in the battle for leadership and Chaffy's death had on the way with the Industrial Group and the Democratic Labor Party that was to keep the ALP out of office for 20 years.

To some extent, the history is constructed by the 'line' of history, it is, however, more than a line in this particular, ideologically subordinated, moment. Chaffy's death is a 'line' between, it is not a line, but even he has been forced to compromise to keep the party in power, and his success is depicted as a loss, not, even more terrible, compared with the present of the program's production and presentation, in which a Labor Prime Minister

is unconditionally willing to compromise principles for expediency, is difficult to avoid.

There is no comparable realist reconstruction of conservative politics,¹³ which is not surprising, given the association of the formation of the left wing with traditional Australian mythic history.

There are, however, two related aspects of these historical reconstructions that are most surprising: their treatment of the contributions of diverse cultures to Australian national history, and their depiction of material of history not specifically and narrowly 'Australian' at all.

AUSTRALIA IN THE PACIFIC REGION

In a time of international events like the September, a restricted, even chauvinistic, definition of 'Australian history' might have been expected.

But this has not occurred. Even these two series which celebrated the achievements of national heroes, those two do so in an entirely paradoxical fashion. Dame Nellie Melba's career within Australia was full of drama and controversy: a dramatic reconstruction of her life could well have been concerned on this. Though the decision to construct the narrative around her musical career may have been primarily for economic reasons,¹⁴ it is not only that it is a recognition that Australia exists in a wider context. Similarly, *The Two Brothers* film might have been made in John Landy's story alone, but it is presented rather as the story of an Australian among international competition.

There are even three productions of 1968 which have only marginal relation to Australia. *The Rammer Rammer Comeback* tells a story that received wide coverage on the Australian media, and that, as the most dramatic international incident in the recent history of the Pacific region, can be assumed to interest Australians in general. It also presents a comparison between New Zealand's independence under the rule of nuclear power and nuclearised vessels to its ports, with Australia's compliance with American demands that they not be exposed to such whether their vessels are nuclear capable. However, at none of the narrative, and of the situation of seven years, direct representation of Australia occurs only marginally, when the foreign element takes up temporary refuge on Australian territory in Norfolk Island. Similarly, *Island*, *Queen of the South Sea* (the biography of a remarkable Samoan American woman who carved out an empire for herself in the Pacific islands) and *Diagonal Days* (the story of the fall of the Marine regime in the Philippines) draw on dramatic incidents in the Pacific region, without being directly concerned with narrowly Australian history. It is as if Australians were celebrating their place as an international factor, free one of narrow anticipation and dependence on 'great and powerful friends' in one of unreserved recognition of a reality which would which are seen as such in that of anyone else.

There was a time in the history of Australian feature film (back before the 'drought' brought on by World War II) which was characterized by a similar confident egotism. Filmmakers travelled regularly back and forth across the Tasman, and into the Pacific states to make films like *The Adventures of Nipper* (Brampton Smith 1924) or *The Jungle Woman* (Frank Hurley 1926). In the revived feature film industry we have had occasional ventures into the Pacific like *For Sam* (John Douglas 1981) or *The Year of Living Dangerously* (Fred War 1982), and the more Tasmanian production *The Navigator* (Vicente Ward) in 1988. But it has not previously been a focus of television drama production.

When the new series *Tasmania* was produced in 1986, several Australian producers expressed genuine interest in any local producer wishing to make a program with such a regional Australian narrative component as a brief visit to Robert Louis Stevenson to Sydney. No such concerns have greeted the 1988 crop: at least, not within Australia.¹⁵

It would be possible to take a narrowly economic determinist line in all this as today's financial climate, it is certainly more to raise capital or arrange for sales for international projects than for narrowly nationalist ones. But this would be to underestimate why reference on production, including the recognition that Australian audiences are now much more willing than they were even a few years ago to accept such programs.

AUSTRALIA'S MULTICULTURAL HERITAGE

If the shift towards a regional perspective has been largely untheoretical, the recognition of the contribution of diverse cultures to Australian national life has not. Indeed, it has been an area of public and widespread debate, and the Government has itself provided much of the controversy.

Early in the 1970s, the most heated arguments centred on the effects of 'celebrating' any anniversary of the conquest of one people by another. Black boycotts of official Bicentennial 'celebrations' and those studies of competing events to occasions for mourning have produced considerable controversy.



among the white community is a perhaps the degree of the decentralization among whites, combined with the lack of focus among blacks, that has inhibited the impact of Australian history from being depicted in television drama during 1988. There have been a number of documentaries and plenty of news reports about the issue, but the only ones of the latter race seem to be even more black and out. *The Australian Odyssey* (discussed below) and *At Perpetua's Laps*, and there do so only modestly.

Black protest (and what goes) has been maintained throughout the year, fuelled particularly by the continuing Royal Commission into black deaths in custody. At the same time, the debate on national immigration policy has reversed, specifically on whether a political racial line is correct and future immigration should be qualified. These 1988 year series have depicted the relations between white Australians and non-white immigrants removed from their immigrant roots, and more (perhaps more rarely) immigrants. *Always Afternoon, The After Years* and *Field Of Fire I*. All show, in varying degrees, possible responses for black goals in the continued settlement within the general Australian community as national/ racial/ language difference. In such case, we say in a context, pointing attitudes and forcing individuals to take note. The first two concern immigrants during World War II towards children of German descent (the third concerns the rivalry between Indians and Malays in the Queensland cattle fields after World War II).

Two other television reports of actual historical incidents were *The Crown Incident* (1986) and *The Swains Bay* (1988). *The After Years* and *Always Afternoon* concern in that context incident, but use the historical form of the immigrant camps established under the *Aboriginal Protection Act* as a background to a fictional story. The stories, therefore, have greater freedom, but at both cases the result is an emphasis on the romantic element of the narrative, presented in the mode of melodrama.¹⁷ Political difference which led to later and initial racial conflict has been generalized to become simple stories of our common lives. If there is a message here the message is the historical past, it is perhaps one that focuses the responsibility of multiculturalism over the decision of the state policy of assimilation or segregation.

'THE BRETHERN ODYSSEY'

The world of the *Greyfriars* series opens without such compromise. Graff Mays has already described how the program functions as melodrama¹⁸ in its concern with its relation to history,¹⁹ but as some of how accurately it might have perceived a past time, thus such how it reflects the nature of the time of its production.

Through the lens, Richard Karswell, the narrative provides for the quasi-actual expression of the World (in Australian political sense conservative) effect of individualism, which is also, in Colin Macaulay has pointed out, one of the major ideological influences towards historiography. These are parallels between the historical Richard Karswell and the other Richard Karswell, notably in their rejection of a strong of racial attitudes that called them to defend attacks from the far north of Australia to the south-western without leaving their own property, and have significantly in the Scottish origins and Karswell personalities of the series.²⁰

But the program is important, not so much the such parallels (as far as failure to understand an 'actual' picture of a 'real' person) but rather for its choice, in 1988, of such a protagonist. In the wake of the 1987 financial crisis, and in the context of the growth of the New Right, and the 'Job for Three Nations' campaign, it can be seen as a fictional expression of racial conscious issues.

Richard Karswell's behaviour, despite his lack of moral scruples, is presented as not merely acceptable, but even necessary in the struggle to write human progress from an antagonistic nature. As Australia's real world is today, the people who work it must be the most separate in the country, usually given underestimation by the very people who ride on their own skills. As in health in literature, Richard Karswell has, within acceptable melodrama, moral consciousness, strokes of excellent good fortune: his, ultimately, be it a tall male race, and other race (and, of course, women too) are eventually forced to give way before him. His final deliverance only be in the hands of the new genuine power: 'God himself.' There is no doubt as to Richard's or the audience's mind that this God is very much male. Richard's last words are: 'He got me. The old bastard got me.'

Karswell's removal of an earlier depression in respect to those who may be working under the effects of the 1987 disaster is significant that for those who work hard and refuse to give up, luck will eventually turn. Those who were really equal out on the track may not find that particularly satisfying, but those who witness it was only a temporary removal may well be concerned, and in the process assumed that there is nothing basically wrong with the capitalist system despite its occasional lapses.

Karswell's resistance on the basis of the law maintained as sometimes common producers (the sentence, in showing long friends like Lantry), but it is not even entirely understood. The program appears to be right at least in establish his own position, even if that means placing dynasty building and property acquisition above those legitimate values which law (and Lantry into sentimental love, unable to resist the most of their opportunities).

Healy Turbot, on the other hand, possesses real. He is represented normally as loving and ally against Karswell's charm and good looks, and

characterized as allowing personal ambition to override natural justice. For instance, in his treatment of the blacks on his property Agnes, that is the conventional conservative position: representing the blacks as loyal servants, who will remain loyal as long as their rightful owners perform the duties of ownership that the state is to maintain relationships. And, in typical melodrama, however, it is a Turbot who seems a greedy and (discovered) when a lightning bolt catches the moral effort may be in spinning round his head to work off attack by a natural (discovered) (discovered). By contrast, Karswell is allowed to do as he best, (described) only as he does to establish a consistently dynamic line.

Gender representations are equally conventional and conservative. Despite the balancing expression of potential action in the relationship between Karswell (Karswell's first wife) and his father, there is never any doubt about the role women may (or perhaps even must) play in supporting and helping out of men. In the long run, however, the character is created just as much by women as by men, and the female character provides most in creating and creating resistance to Karswell's program: that do any of the males, even if it is ultimately a male. God who defeat his good dynamic plan.

If there were even an example of history being constructed to meet the needs of the present, this is it. In the history of politics in even less and gain than that of *The True Believers*, with which it can in many ways be compared.

CONTEMPORARY MINI-SERIES AND 'ACT OF RETRIBUTION'

One of the problems not so far addressed is just what history and the present begins. For the 'fictional' form, it is not so clearly *At Perpetua's Laps*. The *Random Warmer Company* and *Barber and Chambers* *A Long Way from Home* is about, and, and, and, to ensure that they also represent history? But this is history about contemporary without in relation to history.

Alan Davis and *The Daily Nation* also represent a contemporary world, where we are present to being 'black' and with an aim on history at all. In the context of discussion of the more serious as a story, such programs have been largely overlooked. They do represent a continuity of current mass series productions (the above examples had to be taken from the reports as no comparable programs were first broadcast during 1988), but they also are serious enough to understand any day question: between the mass series and the representation of the past.

The program of 1988 which best illustrates the connection of past and present, and so bridges the historical and contemporary mass series is *An Act of Retribution*.

In a sense the film is a historical story in a sense of characters who have all been concerned by their past: so that their past is the present. Michael Mark is a criminal and a man, who over a period of time has become delinquent with violence as a way to achieve justice in his own life. His personal life has changed still more and his wife (and his two children) influence his effectiveness as a criminal, compelling him to attempt to save the life of a woman and his child caught up in a trap set for him. He is released when the national government begins to work into his personal situation, but when violence is over, and ended, and particularly when boys about the age of his own son is killed by a bomb blast.



in a Localities stages, he defecates and gives evidence against former colleagues. This brings him, and his wife and son, as the 'Moke' family, to Australia, under the protection of a family protection.

Colaghan, the professional gambler based from USA by the associates in Ireland in 1960 and 1961, also comes to Australia (both personal and public) within him. He was married in Vietnam in 1961, and found that after the war was over there was no other risk than he could perform in ultimately. But he was not willing to look forward in retirement. On what he has promised himself to be his last 'job', he finds himself drawn into the kind of personal relationship which he had long ago decided was not possible for him, and as one of the associates of his value.

Quan, the leader of the Old East Club in Sydney, is a product of an earlier migration from Ireland. The grandmother arrived in Australia with her father as a bride in 1900, after her husband had been killed in 'the Troubles' in 1905. She has brought up Quan with a passionate Irish nationalism that is all the stronger for his never been even visited Ireland. As Colaghan becomes more honest, Quan becomes more fatalistic, and, as the end of history of Ireland is re-created on Australian soil, leaving McCarthy/Walker with the hope of escaping the consequences of the mystery of violence.

In the process of this contemporary story, history has become the major focus. For each of the major characters the personal is very much the political, and so major historical events are played up: the construction of immigration to Australian culture and the changing philosophy which would state that they either return or stay their eternal origins, the role of violence in the nationalist/political disputes, gender issues including the appropriateness of gender-based role decisions particularly within marriage, and ultimately the place of Australia within an international community in which national boundaries have become in the same time more abstract and less enforceable.

This contemporary story could make out a good claim to being one of the most 'timely' of all the Australian radio-serial broadcasts in the last year.

CONCLUSION

As the Australian community has become embedded in the debate over whether and if so, how, to 'belong' to the historical of what is called Australia, they have enthusiastically welcomed locally-produced radio series that have represented those national self-images of pride and pain increasingly struggling in our representations of history.

Despite the time lag caused by the production process, these programs, broadcast in 1994, speak to Australian viewers through their preoccupations and prejudices, their beliefs and myths. Histories of the future will find them a rich source of data on the values of Australian society and the conflicting ideologies operating within it after 200 years of what is called Australia. ■

FOOTNOTES

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2. John Ellis, *Visual Pleasure and Narrative*, cinema, radio, knowledge and Signs Vol. 1981, p. 117.
3. The status of the film-related only on video culture is ambivalent: there is again that contradictory on national identity and perhaps also a changing narrative concept. But there has been little critical attention to culture.
4. Among the vast literature on soap operas, see Amy Weibull, *Soap operas and the national identity*, Melbourne 1988 (in one of the few whole-episode studies in both textual and contextual analysis).
5. Sandy Flannery-Lewis, '20/20 What They Don't End: Soap Operas and The Aftermath of May', *Cinema Quarterly*, No. 16, 1985, pp. 119-127.
6. John G. Burgess, *Signs*, Vol. 32 No. 4, 1981, p. 29.
7. *Ibid.*, pp. 41-2.
8. Stuart Cunningham, 'Narrative Television Style: Form and History', *Screen*, No. 34, Winter 1994, p. 15.
9. Bruce Gellert, *Signs*, Vol. 32, No. 4, 1981, p. 15.
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● THE DEAL

AND HOW TO MAKE IT

THIS ARTICLE DISCUSSES, FROM A LAWYER'S POINT OF VIEW, THE ASPECTS OF DEVELOPMENT, PRODUCTION AND MARKETING OF FILM AND TELEVISION PROGRAMS THAT SHOULD BE BORNE IN MIND WHEN NEGOTIATING "A DEAL", WHATEVER YOU ARE A WRITER, A PRODUCER, A DISTRIBUTOR OR A MEMBER OF THE CAST AND CREW OF A PRODUCTION.

UNLIKE MANY ACTIVITIES in the art, film and television productions involve the participation of a large number of people and companies with differing financial interests. All have a common purpose, however — a successful end product. It is only by understanding the various needs and motivations of those

different parties that you will be able to negotiate successfully to achieve the best result for yourself. The recurring theme of good negotiators is that you must recognize the reasonable expectations of the other side if you expect to win a concession.

It often appears to writers, directors and other creative personnel that producers require expensive creative work, including an assignment of all rights, including to allow artistic work on subject matter details or rearrangements etc. It needs to be appreciated, however, that the producer, at least, is subject to the demands of the financiers/distributors who insist that the products be able to deliver a particular film at a particular time and will not recognize the delays that may be brought about by such positive wishes from a third party such as a writer. This illustrates the truth of the so-called "golden rule" — those with the gold make the rules.

This doesn't mean, however, that creative personnel have to lose all their rights. Indeed the historically recognized importance of a director has created a precedent which some writers are starting to follow. The concept of a director's film can provide the model for "the writer's deal". The standard arrangement has the producer effectively employing the writer to produce the screenplay in stages with the ability to cut off the writer's unique input at any time and to further develop or throw away the work using another writer. It is possible, providing good cause prevails to the directors' satisfaction, to have a situation where a writer is given a proper opportunity to present his or her work on a "pay ahead basis" before the producer can reject the work, say at least into the first draft stage. There should also be provision changing the pre production and production for the writer to be given adequate contribution (to view rather etc) and be given due consideration of his or her point of view. Of course, writers of nature already have such rights in their contracts.

Specific rights of translation, ability to control new, subsequent or sequel reasonable expectations of writers/creative personnel and most producers will readily agree to. The difference between a right of consultation and a right of approval or of course have from a legal and practical point of view

As the same time producers reasonably expect assignment of the screenplay rights to their production companies. It is often argued by the young community that this is unfair and that an exclusive license is sufficient. The problem is, that while certain protections are embodied in the Copyright Act, an exclusive license does not have the total effect that assignment provides. The difference between a license and an assignment is similar to the difference between a loan and a conveyance of land. While tenants have certain specific rights e.g. quiet enjoyment, etc, had ownership is the best position if you want to mortgage that land to raise money to build a house. The analogy follows and it is for the same reason the producers expect to own a script rather than merely have a right to script. It is certainly the expectation of the financiers and indeed often the distributors too.

CINCHING



IT

Going up the list we have the differing positions of the producer and the financier. It should be appreciated that financiers most usually raise money from their own share loans. The financiers in turn are responsible to their clients for adequate and timely film output upon such commitments. It is for this reason that financiers expect producers to guarantee delivery of a film in a certain format based upon a contract script at a specified time. Delivery times and requirements are often linked with people agreements where distribution has made plans for the release of a picture at a certain time, and payment of certain monies depend upon specified delivery taking place. The producer's credibility and future production capability will always depend upon his or her carrying out of these obligations satisfactorily.

Face to any negotiation it is essential that you are well briefed and know the maximum position that you are prepared to accept on any particular commercial point. Never go into a negotiation not knowing the maximum terms. Always have a reasonable idea of a best and worst position on a particular point. If you are at the bargaining table and third with the proposition that you really have not thought out then your ability to respond quickly and to "make a deal" will be severely compromised. Similarly, a commitment to always make your agreements conditional upon your receiving appropriate professional advice. If it is "deal" that mutual satisfaction at the time then you are not to let what you need, you will have left the door open for further acquisition without the other side feeling that you are reneging on your original agreement. The same thing can happen to you, of course, and it is for that very reason you should always avoid handing over valuable work, money, etc, until satisfactory contractual documentation has been finalized and signed.



JOHN BAXTER REPORTS

THE ONLY MEMORABLE REMARK about Australian science fiction films is attributed to Ava Gardner. Imported in 1959 to star in *On The Beach*, she was said to have commented tartly that producer/director Stanley Kramer chose the perfect place to film the end of the world. Even Melbourne critic Neil Jillett's admission that he invented the line doesn't blunt its aptness. Sooner or later, one way or another, someone had to say it.

IN EMPHASIZING OUR ISOLATION, the Gardner/Jillett quip highlights Australia's appeal to the science fiction maker: Distance lends enchantment, it also fosters speculation. For those cineastes, visionaries of other countries, Australia is a background for scenes of their own society. Even so, this country, the most popular Australian-based writers of scientific fantasy were foreigners. American diplomat Paul Hinzburger spent much of his time in Canberra during the Seventies writing (as "Claydonian Smith") tales about "Old North Australia," a planet where fabulously rich "Ozbores" lived off gigantic sheep whose fleece produced a life-extending drug. A. Norman Chandler, a British Merchant Marine officer working the London/Sydney run, created a scene about speculators on the galaxy rim: "Reality grows far richer out here," one "Rangerman" commented. Many took this as Chandler's judgment on his adopted home.

Few literary or artistic visions ran beyond the perceived themes of Australian reality, as only a handful penetrate the conventional aspects of our landscape as 'Moon-' or 'Mars-like.' Asked what it was like 'over there' in the United States, Germaine Greer declared, "There is no 'there' there." Most artists who visit Australia see themselves in their future of perception. To them, the continent is like a sea, waiting to be animated by their imagination. Russell Hoban (*Twisted Dway*, *Pilgrimage*) claims he discovered in northern Tasmania the only setting recently appropriate to a film of his post-Holocaust fantasy *Radley Walker* and, as George Miller, the best director to make it. A British screenplay of J.G. Ballard's *High Rise*, set in a decaying apartment block in suburban London, is presently going the rounds of Australian producers. (Does Ballard think Australia is a suitable setting? Our worden.)

FOUR DECADES OF ARTISTS WORKING LIKE BEHIND THE PERISCOPE

THINKING OF AUSTRALIAN REALITY... ASKED WHAT IT NOW LIKE TO BE
 THERE IN THE UNITED STATES, WENTWORTH OFTEN ANSWERS "THERE IS NO
 THERE THERE", MOST BECAUSE WITH YOUR AUSTRALIA ARE OVERSEAS IN
 THEIR FAILURE OF PERCEPTION, TO THEM THE CONTINENT IS LIKE A BIT,
 NOTHING TO BE ADMIRABLE IN THEIR IMAGINATION.

AUSTRALIAN SCIENCE FICTION
 film, of which there has been a good
 deal in the last two decades, has little
 genre history. The waves of fantasy film
 that governed film of tradition also
 where were hardly a ripple when they
 reached Australia, though *Producers*
Playmate may have its roots in
 Griffith's *Black's Goddess* and *Kan-
 awau's* purely *The Three Ages* and
 George Wallace's *Ultimate* recovered
 comedian clearly derive from Joe E.
 Brown's Warner Brothers fantasy farce.

The frontier suffers a succession of films, most of them imitations
 of foreign success. George Miller's *Mad Max* trilogy displayed an original
 vision, but the projects that culled in a wider moved on outside of old stars.
 Some are rolling out.

If sometimes suffer an ironic double drawback in Australia. Usually
 moved enough to attract development, feeling they are destined, in special
 circumstances. *Leslie Maffey* points out how *Reds*, where production grip the
 commission cut a final up, model work and special effects.

Once as close as the space, however, scripts conflict in a grotesque par-
 ody of the Minsky genre. Periodically passing "Gis", they collect the "Gis" of
 a simple development grant, sometimes buildings and houses — upon
 payments, constraints to film sites, an occasional pen sale or square park
 capital — only to find no finance and no insurance. Another domain wrong.

Certain projects are irregular for their longevity. Michael Thornhill has
 produced *Comic cinema* — the cinema's cinema. *And More War* has gone
 through a dozen incarnations, the most improbable involving an orphanage
 union from the Australian outbreak to Mexico, where it was moved to a
 vehicle for Arnold Schwarzenegger, to be directed by Anne's *Cinema Clark's*
 Gil lineup. The production in 1988 of one such version script, *Math*
Revolving and *Red's* to *Revolving*. At *Revolving's* *Gis* (formerly *The*
Revolving *Revolving*), shows that projects can survive this process, but the odds
 are stacked severely against them.

In his final attempt to set up production in Queensland, *Dino de*
Laurentis required two of screenplay-dog serial from years on the cinema
 social circuit. *Laurentis*, based on a John Wiley story recently described in
 "Above under water" was dropped in no early stage. (It's since been
 produced in Wiley's native Canada.) *Time* *Revolving*, a *Don C'Gibson/Revolving*
Sherry script from Philip K. Dick's *J-Gun Drive* & *For You* *Revolving*, was
 picked up (for what otherwise film-makers estimated to be the fourteenth
 time) two projects for *Revolving*. But building and model work were well
 advanced when the 1987 stock market crash (necessarily) intervened. (It is
 now to be shot in Mexico, with Paul Verhoeven directing and Arnold
 Schwarzenegger in the lead.)

Production can be the beginning of difficulty rather than its end. Roger
 Chaitman's 1984 was released only on video. *David Lee Driver* — Anne's work
 in Australian cinema. *Richard Franklin's Disk*, featuring *Thomas* Group as a
 constant representative with intelligent ages, has yet to be shot in Australia.
 (See Box)

Australian screenwriters show little knowledge of or appetite for science
 fiction, the universal art in this field. *Steven de Rudder* (Long *Revolving*, *Revolving*, *Revolving*), is Australian. Many local producers make
 sense of it as an educational interest, and choose writers for their skill with sci-
 ence fiction. The result is no effort to distinguish work, which makes little
 use of science fiction's capacity to create wonder.

Australia has some notable science fiction writers, but it's more often the
 work of conventional literary talents that producers buy. The (reluctantly or
 reluctantly) fantasy short stories of Peter
 Carey are extensively acquired. One was
 the basis of *David Lee Driver* and
 Carey's new writing on original characters
 play with *George* and *Wim* *Wim*,
 development *Till the End of the World*.
 For nonentertaining, their commercial
 commitment, professional of writers like
 Damon Brooker and Len Handley (See
 Box) have seldom been approached by
 producers, other to film their work or to
 involve them in the preparation of scripts.
 Had they been, the catalogue of *Revolving*
 film science fiction films might make less
 dismal reading.

ON THE BEACH

1989. Produced and directed
 by David Guyton

It's an index to the topicality and
 power of the adaptation of Nevil
 Shute's novel about a handful of
 nuclear war survivors among the
 marvellous arrival of a radiation cloud
 from the north sea, to Kennedy and
 Kinsman, who used to spend to spend

over months in Chile. Americans who had seen the film, poured into
 Australia, convinced it was their last refuge.

Gregory Pick, Ben Gaskin, Gregory Pick, Fred Aspinall and recently
 captured new universal Australians out of the production, though what
 like John Melrose had small roles and Peter Aspinall produced like. The
 company, who had worked for MGM in Hollywood during the Thirties,
 changed some substantial matters. With its critical success in the *Revolving*
Revolving and the relatively English state of its Australia, *On The Beach* can
 soon come today, but its message retains the ability to disturb.

THE DARK WAVE

1977. Directed by Peter Weir

Lawyer Richard Chamberlain, investigating an Aboriginal murder, discovers
 the remnants of an earlier civilization to coincide with *Sydney* — a crisis
 as this coincides with the failure of an Aboriginal prophet that a past
 were still would the world.

Weir's argument had full run in the project's challenge. Early versions of the
 script (finally credited to Mike, Terry Murrells and Peter Popescu) began
 with scenes run dragging rats over the Australian desert, across the film
 at a scope the completed film lacks. Unable to afford special effects, practical
 on *On The Beach* for *Revolving* used *Revolving* costumes for the final disappoin-
 ting image. But modelled plot and budget cinema don't obscure the film's rare
 power.

PARKER

1979. Directed by Richard Franklin

Franklin's debt to *Revolving* is obvious in this stillborn work of an *Revolving*
 as *Revolving* *Revolving* about an unrequited banking to the body of an apparently
 extensive patient to a small country hospital. Working mostly into a night set,
 Franklin clearly builds cinema, cleverly employing special effects to
 suggest cinematography and occasionally varied playing (up *Revolving* *Revolving*'s
 story choice) to suit the audience.

MAD MAX

1979. Directed by George Miller

George Miller created *Mad Max* — a commentary on cinema
 driving, the version of which he had two others been required in an MD go
 track. But early stage film, as particular *Revolving* in the *Revolving* *Revolving*, *Revolving*
 a minimum project system with no risk for cinema *Revolving*, noted in a
 childhood of *Revolving* cinema film going — a *Revolving* *Revolving* with *Revolving*
Revolving *Revolving* *Revolving*.

Miller's script (with James McClelland) for *Mad Max* is a compendium
 of *Revolving* *Revolving* scenes from the film of *Revolving* *Revolving* graduate like
 Jonathan Demme and Donald Hapton. Miller's professional film
 makers of the time as a small body of film, Miller's own more mobility
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THE CRISIS BECAUSE

1981. Directed by Ian Barry

In characteristically effective environmental
 studies, *Revolving* *Revolving* and *Revolving* *Revolving* *Revolving* *Revolving* *Revolving* *Revolving* *Revolving* *Revolving*
 accident and set against by major
 government operations. Barry makes
 subtle use of an abandoned state oil
 plant for backgrounds and employs the
 sheer reduction rate of the *Revolving*
 used to some effect — cinema *Revolving*

FRANKIE FARR AND BARBARA AND DIRECTOR
 THOMAS CHAMBERLAIN AT REARVIEW DURING THE
 PRODUCTION OF *ON THE BEACH*. RIGHT: *MAD MAX* IS



LEE HARDING is one of Australia's leading writers of science fiction. His novel *Displaced Person* was the Children's Book of the Year Award in 1980.

In the mid-1970s, I had a call from Alan Finney at Heming Press, then in Melbourne, the nephew of which was that Heming was interested in doing science-fiction projects. So we 'took a look' (sic) (sic) Tom Farrow, (Heming and Village Roadshow executives) Alan Finney and myself. They wanted to make a rotating grid of science-fiction and wanted me to put up some projects.

I suggested three ideas to them. One was Eric Frank Russell's novel *Time To Go*, about Earth's lone telepathic detective hunting down alien invaders. Another was John Christopher's *The Pioneers*, which took place in an alpine chalet and would have filmed very well up in the Snowy Mountains. The third was a more occasional novel of disaster, *The Continuum Katherine Merivale*, by a British writer I admire called D.J. Conroy. I thought it would adapt very well as a quality of science-fiction rather than an outright thriller. *Satanstoe* took place in Australia at the time and I thought the role of Katherine Merivale would be particularly good for her. And of course Tom had already directed her in *Eliza Fraser*.

We had some follow-up meetings. I prepared an outline of each of the novels. Nothing ever came of them. Though I was pleased when,

several years later, the French director Bertrand Tavernier did in fact film *The Continuum Katherine Merivale* as *Deathwatch*.

Later, I was involved for an inordinate amount of time in a project to film one of my own novels, *Displaced Person*. It went through two script-development deals with the New South Wales Film Corporation. In both instances a professional script-writer was called in. In neither case was it successful on the adaptation. Both scripts were dreadful, because neither writer was sympathetic to the director's medium. They were both academic writers. I remember vividly that the second screenwriter had just completed a relatively successful film to do with a severely handicapped person. And by some reason he introduced into his script a deaf mute, who had nothing to do with the story and of course wasn't in the original novel.

The producer who optioned *Displaced Person* wasn't anywhere near as interested in my subsequent novel, *Waiting For The End Of The World*, a post-apocalypse story set in the Bushbuck. She found it very depressing. In what was aware it was a 'property', and so perhaps she should take some chance. So we took another look, and she suggested there was an aspect of filming the book which I perhaps hadn't considered. This was the period of direct film and *Shogun*. Had I ever thought, she asked, of doing it as a musical?

¹ Continued recently. Tim Burrell said a version of *Time To Go* had been contemplated but was rejected 'on budget lines'.



occurs similar from scenes of low-budget film. Dr. George Miller directed the second unit, and is responsible (with more co-producer Max Aronoff) for the spectacular car chase.

TURKEY SHOOT

1982. Directed by Bruce Trevellick-Smith.

This comedy features film with imported stars Steven Seagal and Olivia Hussey in convoluted by-crooks of *Australian* commercial filmmaking in the wake of Australian exploitation cinema. In the Ken George/*Mad Max* script, the character eliminated (1979) are reduced to concentration camps, motorcyclists, then hunted for sport. Remnants of *Pine Wilkes* Penetration Park but lacking its political or social overtones, *Turkey Shoot* is marginally redeemed by the direction of action specialist Trevellick-Smith.

FUTURE SCHOOL

1983. Produced, directed and written by Barry Cook.

A principal of the Villalba secondary cinema group, Cook has twice invested in low-budget films. A mixture of *Mad Max* and *The Rocky Horror Picture Show*, *Future School* parodies 'Class Wars' which based control of Australia to a repressive power class and its ruthless law enforcement arm, The Squad. Raunchy, campy parody and ridiculously pink, here is secondary education, satirized by a subverted minor supply and reinforcing their remaining institutionalized gang warfare. Unimpeachably natural (the night club where the boys and female perform is called *Neon's Hole*), *Future School* does badly.

MAD MAX II

1981. Directed by George Miller.

The most successful of all Australian films, solidly built on the twin pillars of Mel Gibson's lean effort appeal and Miller's girlish taste for extreme violence. Max, outsider and under back, is a mutated character figure who sheds traces from the work of anthropologist Joseph Campbell, whose theories about

heroism and villainism (learned by Miller initially from George Lucas) occur constantly in the narrative.

Largely uncredited but of supreme importance is the contribution of producer Kennedy. Miller's galvanizing partner who hand-crafted the film's marketing. As *The Road Warrior*, *Mad Max* (George Aronoff), creating a sub-genre of rebel car features that flourishes still.

BADWITCH

1984. Directed by Russell Mulcahy.

It must have seemed a good idea to have rock clip director Mulcahy back in Australia for his first feature, a film with eggs adapted by Everett de Roche from Peter Rinaldi's novel and set in the Australian outback. Unfortunately Mulcahy's third visual style, shot for Ellen Kahn's last *Saga* clip and later Doris Doris concert feature, can't carry serious TV actor Gregory Harrison (Traynor John. *MD*) is a natural, the great pig. But no concern, and because go mainly to cinematographer Denis Sanders (*Mad Max II*) whose team for shot and smoke impacts much needed atmosphere.

MAD MAX BEYOND THUNDERDOME

1985. Directed by George Miller and George Ogilvie.

The best successful of the *Mad Max* trilogy looks to the spaciousness and violence of *Mad Max II*, and betrays the uncertainty that followed Byron Kennedy's premature death. *Saga* director Ogilvie handled performance, leaving Miller to concentrate on the story of a tribe of *Witchchickens*, a little over from the preliminary Kennedy/Miller treatment for *Mad Max II*. *Mad Max Beyond Thunderdome* parodies *The Wizard of Oz*, showing Miller moving away from the comic book arena of Lucas towards Steven Spielberg baroque. Screen as *Barrowtown* (led by the caricature Tim Turner) and the Thunderdome, a bird-cage battle field where gladiators fight while suspended in mud and, for some reason, between rock clip and dimensionality, though the final chase shows Miller at his most elegant.

GRABBER

1985. Directed by Roger Chinn.

The movie played/paid on only seeing of the Christmas/Naughty Naughts script, once called *1984*, a post-apocalyptic story set in a location for the desert future of *Mad Max* reference and *Alien* as danger. Clearly short of money, Chinn was reduced to shooting his story of rebellion on the desert colony in an



abandoned suburban town library, the dry docked on carrier *Jess Deale* and blink again around Mt. Stromen in Western Australia.

Star Wars' influence shows in the desert setting and the main character, a renegade-escapee from military domination and his midsize redneck sidekick. (The latter, a combination of A.J. and Alud Mier's semi kid played by one Deep Ray, lacked the appeal of others.) *Star Wars* gave a cosmic release to Australia, 1978 in its contemporary setting, like film's only startup is a week which this beauty at the end) his had a lively manifestation at value

THE TIME GUARDIAN

1987 Directed by Brian Henson

Made from the famous Tom Hanks and off-rider Cane Fisher post-local girl Mike Cagill in prepare the way for a more travelling city captured by an extremely painted Dean Lindvall. Following them on a table of *cyborgs* (half human robots) called the Jet Dots. The movie captures Australia's of future to date, and one of the most disappointing. (See Box)

DEAD END DRIVING

1987 Directed by Brian Trenchard-Smith

Like *Mad Max* without adventure adapted from Peter Casey's short story *Crash*, *Dead End Driving* is a memorable mainly for its dramatic car pump, in which the hero escapes from the drive in a car where he and his friends' punk-rock friends are unopposed by blowing a fire-blade drive over the fence to freedom. The pump was a world record, the film made lots of a mark.

AN UNDISCOVERED

1988 Produced, written and directed by Terry Pink

Pink's second film is a stage improvement in its future *Edible*. A futuristic response to the greenhouse of time travel, records here *Nagat* *Nagat* in coastal Australia on long an appointment with time pumpers *Max* *Gilbert* made at the



use of his birth. Harried by a pathological mother and his loved women, *Needles* finally meets *Gilbert*, whose vehicle resembles a former cocktail bar – the low budget prevents a first meeting *Camille* *Red's*, *dearly* *Pink's* *unbroken* – and who comes to meet in a quiet from old money. *At Time* *Gina* *de* *collaborate* under these conditions and *republicans* which, though acceptable – even demanded – on some travel issues, do not to cinema.

DISCOVERY AT BAYVIEW DRIVE

1987 Directed and written by Jeff de Haer

A supernatural thriller written by director de Haer and producer Mark Rosen. *King* is most likely to video, despite a public campaign by the filmmakers to try to promote *discovery* – to give a the classical *renew* some *re-viewer* thought a *discovery*.

BOX TWO : LEWIS MORLEY



THE TIME GUARDIAN

Special Effects technician LEWIS MORLEY has built models and designed creatures for among other films *Star Trek*, *Star Wars*, *The Time Guardian* and *Gremlins* *Disaster II*

I got into movies through commercials. Giant toasters and things like that. I graduated into special props on movies and helped on the construction of the pag on *Star Trek*, which was my first major movie. I spent about six months on that and ended up being on the set to help operate it.

I've worked on a number of special science fiction films, which is rather surprising in the sense that it really isn't touched by American producers – I suspect the reasons of budget. There's been this time of the big budget over time *Star Wars*. But when they reduce they have to spend money to get it back, their enthusiasm dies off a lot.

A few years ago, I was asked to contribute concept designs for a film to be called *Alien Hunter*, a fairly interesting story about a female hunter in the future who went around different planets hunting the animals. I designed various space vehicles and creatures, and built a couple of models to give an idea of what they would look like, and to look nice in the presentation.

The further we got, the more important Japanese money became to the producers. Finally, the producers got some funding, and came back to us, very excited. The Japanese would pay to build the budget of a budget on occasion included in the draft script went on for 15 minutes. So we threw up our hands and bowed out. Quite surprisingly, nothing more's been heard of that project.

Almost all of the films I've been involved with have been on productions with various companies. I worked on *Star Wars* (I was basically involved in special props on that, making hand props for the various robots and a lot of exploded stand body robots for

explosion when they got exploded).

I've just finished working on two American financed pilots for projected TV series. One is *Star Trek: 2005*, a futuristic version that includes a number of robots, and the other one is *Breaker* – which is New York City. *Breaker* "the thing". These men *Hayes* *TV* *Star* *prop* *etc.* I suspect they were made because American finance tends make it cheaper to build sets here than in America. On *Breaker* especially, the sets were extremely elaborate – the most complicated sets I've seen anywhere on an American production.

Star Trek: 2005 was set on Earth but in a futuristic setting, so there were a lot of *Star Wars*-type vehicles, especially water vehicles. The boats drove around in a way that was capable of splitting into two, so it was actually made in the form of two triplex which were joined together and they fit a release button.

The *Time Guardian* was very interesting. I did a lot of free-lance work and one of the companies I work for is an effects company (Morgue) which was hired to provide both the robot suits and the special effects over the ground had been shot. So it was quite heavily involved in some of the design work for the *Star Wars* power suits.

We had a talk with the director and the production designer and they said, "Basically, this is how we see it." We took those ideas and went away and came back with our sketches. They had a look at them and said, "That's very nice, but we prefer the things we were given two years ago" (the comic book artist *Stanley McCarty*). So we basically took that and modified it enough to incorporate a few new ideas and make it workable as an actual suit an actor would wear.

About the only piece of my design that made it into the final suit was a perhaps that extended from the back pocket of the robot with a light intensity stroke on top that would blind the enemy. *Deform* *entry*, they made the suit out of a flexible polystyrene plastic that allowed the stars not to fall about without injuring themselves, and these pieces were weighed like an aerial on a dune buggy. So they very quickly found their way onto the set bag.

CONTINUED



JOHN BAXTER has published a number of science fiction novels and two of novels. He studied the first two as a biologist of Australian oceanic fishes and wrote *Science Fiction in the Cinema*.

In 1962, Brian Henson and I started writing an original science fiction screenplay called *Time Rider*.

The main character was a female prologist investigating zoogeographic boundaries around Wilpena Pound in South Australia (changing locations for *Mad Max II*). Henson had scored this natural ring valley as an ideal background for a film. There also encountered a man from the future, a scientist sent back to prepare the way for his friends, the survivors of a polluted future earth who travelled to and live in time, pursued by a personal robot called the Ice-Dibs. (An early visualization of their half robot/half human elyngs was prepared by comic book artist Bernard McCarthy.)

Time Rider's early script contrasted present and future lifestyles, and involved, in addition to the love story, an elyngic relationship between this girl and Presnabe, an old man in the nearby town who held the key to certain modernism her future. There were elements of futurism contained an abundance of contemporary problems, our Ice Dibs were obviously the forerunners of a running commentary on a future

vision. The model action scenes used a minimum of special effects.

Six years later, after attracting two Australian Film Commission script development grants, against from two local production companies and 60 per cent grant sale offer from both New World and the local filmmaker, Hensdale, *Time Rider* was filmed on the 40-million *The Time Dimension*, directed by Henson. This film bore little relationship to the original script. There was a medieval love story, an encounter in life style. Presnabe had disappeared. The main role, in which we'd envisaged a mature international actor with a reputation in science fiction and action films (like prospective specified "Scott Glenn of *Equinox*"), was taken by Joseph (local) led Tom Burlinson. The Ice Dibs were mutated, menacing and impersonal. At the behest of Hensdale, the film began and ended in a fire fight (explaining to my satisfaction the awkward opening of *The Terminator*). Most of the film was shot outdoors, at the South Australian Film Corporation's Hoxton studios-Wilpena Pound appears once, in a quickly aerial shot.

Relationships between the writers collapsed six weeks before shooting. Three between director and producers apparently broke down soon after: Henson claims he resigned over my plot ahead of being fired. Ad additional shooting was directed by the editor. The film appeared on Australian release. At the time of writing, Hensdale has declined to accept in the shooting elsewhere.

BOX FOUR : RICHARD FRANKLIN & LINK

In 1986 Australian director RICHARD FRANKLIN completed his 'un-thyological mystery' Link. In the U.K. it has yet to be released in Australia.

In Link, animal behaviour: Terence Stamp tells his new assistant Elizabeth Shaw a story to illustrate that the terrible things we wish we were like a more monstrous one. A collection of animals, he explains, kept a pet chimpanzee on a island at his estate. During its master approach across the island, the animal grabbed a length of steel scaffolding from a construction site on the island and pole vaulted into his tent. "In about a minute," Stamp says mildly, "I had the guy's eyes out, one off, one off, right out of the shoulder, a leg off to the knee. And he said: "What had he done to the chimpanzee?" asks a questioning Shaw. "Nothing," Stamp says. "It was just glass in his eye."

It's long been an open secret that some chimpanzees are less than lovable. Successful Terence have complained of their competitiveness and appalling strength. "up to 10 times that of a man. It doesn't come from 'voluntarism,'" says Franklin. "In the wild, the strongest chimpanzee becomes the 'Alpha Male' - in effect the chief. As an older male grows weaker, that younger male challenges him, with one overthrow him. In these ritual confrontations and beating-whole the tribe is always to decide who is the strongest."

If it's hard like Terence, it's even harder for Jane. Male chimpanzees respect sexually much like any human: those raised in captivity once become attracted by Playboys and females. In Link's most controversial scene, an adult ape, heavily dressed in human clothing, sneezes on Elizabeth Shaw while she's taking a bath.

"That scene to me was the centerpiece of the picture," says Franklin. "As Desmond Morris pointed out, we are the closest apes. The only way I could show this clearly was to have a naked human juxtaposed with an ape in human clothing."

Stamp plays Steven Phillip, a British scientist who has managed to devote the intelligence of his experimental chimpanzees to his highest potential level. He's well within the human range.

The one student a Link, a 45 year old retired from the circus ring. He wears human clothing, and functions as a servant at Stamp's lonely house on the Scottish coast. But Link is getting old and cowardly, and Stamp decides to dispose of him a such decision, which leaves the mentioned in surrounding him the sporadic deep in vision and Shaw fighting for her life.

Chimps had long interested Franklin as a subject. "Back in 1979," he said, "I composed a two or three page concept - a sort of *Jeep with Chimps*. But I didn't do anything with it until Everett Ruess brought to my attention an article in *National Geographic* by Jane Goodall. She's spent almost twenty years living with chimps in Tanzania, and in 1979 she discovered for the first time that chimps were capable of all sorts of violence."

"She even found evidence that chimps indulge in intentional violence - which occurred the idea of Link as the only animal to make war on its own kind."

But Franklin was most struck by the magazine's editorial, which asked whether these animals were using like Man - or whether Man has always acted like an animal.

"We came into the English with all the Swiss guns," Franklin says, "and the notion that Man is a cancer about to destroy the planet. But if one closest relatives behave in similar ways, maybe we're not as bad as we thought."

He filed the idea until he could show it in Britain. "The English setting to me was essential. I wanted to contrast the primitivism of jungle animals with Old World values, high culture, and 'civilization' which is one of the subjects of the picture."

The strength and vulnerability of chimps forced me major compromise. Link is played not by a chimps but by an orangutan.

"There was no adult male chimps that could safely be used to make the picture," Franklin explains. "For most initial films they extract their teeth, and use females, which are also strong but not as aggressive. Male chimps are just too dangerous. We had a female and a small male on Link and on one occasion we had to give the male an oxygen. Even with sex of it, it was impossible to handle him. He was throwing pieces into us but in the end with one aim? It was essential."

"That story Terence told Elizabeth at the dinner table was true. Except that it wasn't a least but a last scene, and a metaphor in the silent park at Longport. The man was glad over a million pounds in compensation."

"I had to decide whether that was the kind of animal I wanted to have holding hands with my leading lady. So I decided it was safer to go with an orangutan. They're just as powerful as chimps, but with a longer face. They live in families other than tribes, so they aren't as competitive. I think ours is the best trained ape in the world. Even so, he's far from a pet. One of his handlers on the picture had a son-in-law who just after shooting, and refused to work with him again. We were quite badly broken up."

The last half of Link doesn't lack graphic illustration of a cruel chimps' strength and sharp. Ford, however, by the rule of a mutually deteriorating Link, Elizabeth Shaw shows remarkable calm. Perhaps too much calm Franklin confirms that the release version of Link is minutes shorter than his original cut, links scenes that spill out her character in more detail. "He's a sort of 'animal humanist,'" if you like. She wants to treat animals as human beings. She believes that humans are bad and animals are good. There's a little of that left, but not as much as we shot."

Link took over the prestigious Terry Prize at the American Film Festival the next prize that on Link film on its road to fame. It was bought for American release by Universal, who, on right reasons: the fact of many institutions for Franklin. When MGM, the company for whom it was made, was purchased by Alan Board and sold to the Cannon group, the new owners asked the five main minutes to be removed. In this form Link got to US theatrical and video showings. In Australia, after being passed around three distributors in the Cannon debate, the film now belongs to Ego.

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Polish and Hollywood Movies: Lawrence Fishburne

Films: *Mr. Nobody*, *Minors*, *Moss*, *Love*, *Let*, *Matthias Goni*, *David Fenn*, *Lucas*, *Ed. 100*

Paul Fields, Master of Ceremonies, East Coast,
and Moderator, Sydney Film Festival

The Vietnam Women's Film Unit:
Barndoll's Union Insurance: *Lowry*
Black Rock: *The Song of Othello*

After the concert, Jane Chien
Patricia Hughes, Melissa Reed, Philip
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Clement

Karen Kistner, Team Captain, College Center, High Country, Great Smoky Mountains, Hargrave, Fort Leavenworth, APTAS graduate May 1, 1998, Fort Meigs.

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and Mike Church

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Trust Research, Mount, New Zealand
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Wes Wonders: Nothing Dismisses, The
Fires of Wes Wonders, Kate Dunn
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John Deegan Books, Miller 201
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Recent American Film: John Wayne, *Gunfight at a Gunny*, Jerry Bruckheimer, *Way of the Gun*, The House of the Dead, *Way of the Gun*, The House of the Dead, *Way of the Gun*, The House of the Dead, *Way of the Gun*.

One of Hirschfeld's flag carriers,
Martha Amey, New Chinese Laundry,
London Boulevard, Singapore Magazine,
Cinema Italia, New Japanese Laundry,
Paisa Advertising.

State Theory and Architecture: Victor
Burgin, *Harvard Univ. Architecture* and
University of Amsterdam, *Ph.D. Thesis*, 1980.
Ph.D. Thesis, *South of the Border*, *Cambridge*,
1980.

Stage/Kickstart: Focus Fish and Audubon Concerts, Gilbert Adamson, Aaron Lipow, John Travers and Arlie Green. **Music/lead for the presentation of:** Whimsy, Television Man Series, Family Meditations, Korean Cinema, **Guests and:** Ray-De-Lux!

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2. CLASSROOM MATERIALS

The *Flower* is updated to the Catalogue of New Films and is available in December and is published three times a year. An Update consists of a 44-page A4 booklet with the information presented in the same manner as it appears in the catalogue.

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Women gone west

THE WESTERN HAS BEEN DOMINATED BY MALE IMAGES: HOW HAVE WOMEN BEEN REPRESENTED AMONG THE SIX-GUNS, THE SALOONS AND THE SAGEBRUSH?



ABOVE: JANE FONDA IN A RECENTLY SHOT FOR CAT SALOON WEST; LEFT: ANGELO BERNI; AND GIANE KELLY (LEFT) IN HIGH MOON.

A REPORT BY ROSE LUCA

PUTTING ABOUT TWENTY WOMEN IN WESTERN films is like the writing about women in *Willy Wonka*: as first things a relatively pointless exercise of painting one abstract and optimistic ideal and recog-

nizes that those abstractions and fantasies actually expose the underlying framework of the films as literary texts' pervading ideology or, as Katherine describes it, "the imaginary relationship of individuals to their real conditions of existence." Increasingly aware of the ideological results as they test scripts to achieve the construction of those value systems and expectations placed upon behavior—thus to "read back across the gaps" of the Western as a film genre is to misapprehend the presence of values such as bourgeois capitalism, racialized colonialism, the American Dream of pioneering success, racism and sexism.

As in the Western genre in general, the brief structure implicit in these films say more about the social organization of America at the time of their production than they do about the historical period of colonizing the West. The women and gender on screen portrayed therefore reflect the structuring of mid-20th century American society, and indirectly suggest patterns of gender relations which underpin wider "Western" culture. These stereotypes are in fact reinforcing and defining for both sexes, for example, male protagonists are gener-

is unable to cry or articulate emotions in the female characters are seemingly unable to fit a gaze or "rise up on the screen", thereby creating significant imbalances in the construction of "whiteness" or "classless" personae. However, these stereotypes are more oppositional and represent of the female characters in Western films, and all women in Western society, because it is they who are forced into the primary passive and inactive role.

The Western genre depicts a patriarchal structure which is essentially patriarchal, or one where power is seen as a male prerogative which is passed on a patriarchal or original fashion from father to son, as film made to male, women are objects of exchange or signs of male status, but their access to power is mediated through their relation to a man. The female director Helene Hanft describes patriarchal thought, and, by extrapolation, ideology as being characterized by binary and binarized oppositions. Thus, as a list such as the following, white/black, male/female, sun/moon, culture/nature, broad/flat, natural/political, active/passive, light/dark, subject/object, one element of the pair is always associated with the male. To put it briefly, the "male" element is always trying to exert power over the corresponding female "opponent", and therefore which it can respond to but is paradoxically not allowed to the binary opposition itself. Citron writes:

the movement by which each opponent is set up to produce (destroy) a the counter-opponent which the couple is destroyed. A universal battlefield. Each one a free female unit. Death is always a work... The binarization subjects the entire conceptual oppositions into a male privilege which can be seen as the opposition... between a privileged passivity...

In the Western film the camera eye and the frame of the shot identifies women as objects of a male gaze, irrespective of whether the eye of the camera is synonymous with a male gaze which depicts women as objects of potential desire or disgust, or whether they are depicted simply because they are peripheral to the true narrative. In both instances, women are defined in relation to a central male identity and are not seen as, or considered the status of, autonomous subjects. They are looked at and defined by others, they themselves don't do the looking, or the dominating viewing which is the prerogative of the holders of the look.

With this ideological framework imposed by the actor/passive opposition, the narrative of the Western is always one of the action, of activity, of masculine. However, while female characters are always passive and reactive rather than initiators, they are nevertheless less defined, or made to signify symbolically, in a variety of ways.

In perhaps one of the oldest stories of post racial ideology, women are associated with the "nature" aspect of the culture/nature opposition; that is, there is an equation made between the possession and ordering cultivation of the virgin soil of the American frontier and the possession of the female body. Thus, as is clear in an early Western such as *Broken City* (1939), *Wide Horizons* (Carol Hays) "climaxed upon the town", her removal of a breast (male's forearm, makes it) "fit place for women and children", and yet, symbolically, this "breeding" and "civilizing" activity is both applauded and rewarded by her superior of John (John De Havilland). Hence, as Western films, but not only them, the land, making it fit and accessible for her and his own identity/identity, but he has also tamed the women, whose trapping, beauty and fertility is now adapted as a talisman on the ongoing quest for ever new frontiers.

On the one hand, the link between the great expanses of land in the American West and the female body does seem to sign women into the positions of fertility and creativity. For example, when we first see Wyatt Earp (Henry Fonda) in *My Darling Clementine* (1946), situated by the vastness of Fred's Monument Valley, Fonda is to associate that landscape with the presence of Clementine (Kathleen Drew) whose embodiment of sexuality and domesticity represents that which is beyond the narrow horizons of Earp as gun slinger. Indeed, yet it also potentially "irredeemable" by her, that is, might turn that Western, as Michael Smith himself, is a threat to traditional with in the Western. However, perhaps precisely because the Deconstructive female ideology does present such a threat to a male subject seeking to possess and dominate. Woman's association with the land actually reinforces her power position and her vulnerability to exploitation and violence, while seemingly to elevate her to the status of the magical and wilderness of the West. Although it comes from an earlier period, John Devere's poem "To the Moon Going to Bed" implicitly reveals how the potential strength and threat generated by the female body is defined in patriarchal through images of sexual possession and domination in which the female is not a subject with a voice but an objectified body, it also makes clear the dualist rhetoric of sexuality and colonization.

My new moon, My new moon-faced land,
My longships, sailmen when with me men sail;
My Moon of perilous shores, My Empire,
Where first met I on the discovering shore!
To enter in their lands, to be the first,
Then where my hand is set, my soul shall be

As in the complex ideological configurations at the end of *The Man Who Shot Liberty Bells* (1942) the Woman of the Wilderness, Helen (Vera Miles) — as the who has been an object of desire to the audience here largely because of her untrapped persona, her unadorned state and her reciprocity to the values of James Stockard (John Wayne) — has now like the frontier itself, become "tamed", and a "cultivated" garden. The conclusion and sign which both Helen and James first in the recognition suggest the wilderness is the core of the Western's land of patriarchal society's, view of nature. In this wild landscape, she is enlightening not only appealing and creating is her challenge to the frontier hero. The act of "civilizing" the land is possessing the female is, however, an act done, both because the "wildness" has been drawn into the realm of the known and thus the "not-wild" and because, despite the success of conquering or colonizing after the land or the female body, possession is never complete — there must always be new frontiers, as Helen unconsciously recognizes as he and Helen ride off together into the sunset.

Revolving female passivity through an association with "nature" rather than "culture" also leaves women vulnerable to the personality of the particular male who comes to "tame their mother" or "plough their fields". Thus in the Reagan caricature of Clint Eastwood's *Red Rider* (1981), women, like the landscape, can either be "tamed" or is suggested by the violence of LaHood's masculine hydraulic raping operations, as they can be "tamed" more "fully" and "appropriately", as is signifying in the "total man" in post war's community. Fundamentally, however, women are passive objects to be possessed (initiated) by the first or highest bidder. The achievement of the female's fate is seen when the original Wayne (Rodney Taylor) stops definitely use LaHood's territory, although she is used from rape by the very hero of the film, the Preacher (Clint Eastwood), it's clear that she doesn't have control over her own life and sexuality, but is totally



dependent for her well-being upon the character of whichever male was the struggle for her possession.

Women in Western films are also used to embody and clarify various aspects of their corresponding male characters. Thus in *The Man Who Shot Liberty Bells* (Helen, as the "romantic ground", functions to show the overlap and contrast between diverse "nations". Stockard and Vera Miles (John Wayne), and, by way of contrast, Liberty Bells's failure to be associated with any woman reveals her to be "beyond the pale" of even Western community values. In Fred Devereaux's *Myth News* (1951), Ray (Kathleen Kelly), the original and purified female, the kind of girl one marry, is juxtaposed with Helen Ramirez (Kay Francis) who, like her namesake Helen of Troy, is both an object of desire and terror to the male in her community; Helen, whose sexuality is foregrounded by her dark hair, black dress and plunging neckline, is also seen as readily manipulated and thus doubly peripheral to the patriarchally organized power structure. The patriarchal



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CALL FOR EXPERIMENTAL/AVANT GARDE/ART FILMS AND VIDEOS

In April, Modern Image Makers Association will be holding a Preview Screening for all members involved in the 1989 Exhibition Program. The purpose of this screening is to make the MIMA Exhibition Program as open as possible to artists nationwide and to create an opportunity for members to become aware of work with which they are unfamiliar. If you have a film or video, or a performance or installation proposal that you would like to bring to the attention of our members, please send as much material as possible for previewing. We will be happy to consider completed works, works in progress or written proposals.

CLOSING DATE FOR MATERIAL: 31ST MARCH

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**THE AUSTRALIAN FILM INSTITUTE ANNOUNCES
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S T ar O m a r a m a P M A K I N G S C E N T S

"SMELLS
ARE Surer
THAN SOUND
TO MAKE
THE HEART-
STRINGS
CRACK"
- RUDYARD
KIPLING

SWELL, when most of us are consumed by the under need of our senses. We live in a society full of seven billion tasteless men and women. We think of smelling as something primitive. Only in the specialized areas of wine tasting and perfume making, factors in their top attempt to release the modern nose to develop its full potential. In the history of filmmaking, there have been several attempts to harness this powerful organ from the relative simplicity of scents and tell it cards to complex, chronologically triggered devices. The first experiments, however, went in the theater.

In 1848, for example, in the London production of *The Ruby Alarm Bell* at the Ambion Theatre, actors were dispersed through "vaporousness." Alexander Dumas experimented with odors in his operas, and Oscar Wilde's original stage dramas for Sullivan indicated that "fragrances of perfume should take the place of an orchestra—a new perfume for each emotion." The *Music Box Revue* of 1923 used a special chemical compound squeezed from the audience pit into the auditorium in John Ford and Grace Moore's song "An Orange Grove in California."

The first recorded instance of smell in the movies was in 1908. E.L. "Bunny" Bushnell, at his silent film theatre in Forest City, Pennsylvania, dropped cotton in a new machine and put it in front of an electric fan. Heavens! Scents of the French star Rose Borel came was accompanied by the scent of roses. Later perfume was released through the ventilation system during the screening of *Julie* (Thomas Brown at the Broadway Theatre in 1929, and during MGM's *Midnight Express* of 1941) or orange scents leaked into the theatre at Charles King's song "Orange Blossom Time."

In the 1950s, Charles Kamen invented a small tube scent projection system for movies which was released before the movie and released visual images with

smell. This was developed into the Septonescense Process which was shown in the American film *Intolerance* in Moscow in 1959. In 1948 a British scientist, William Kean developed a device for releasing odors from a TV screen by means of an electric impulse from the transmitter.

But it was not until the end of the 1950s that the two main techniques systems for smelling and releasing smells in the cinema had been perfected only a month apart. The plans dubbed as "The Scent of the Theater", but were unable to deliver a winner.

The *Great Wall*, a documentary on China directed by Leni Riefenstahl, had been screened without smells at the French Film Exposition, where it won two awards. For its American debut, the film was treated out with a process called *Aromafilm*.

The process had three main components: scents compounded on a film opening base that were released with programmed intensity into the theatre's air circulation system, a timing and triggering device connected to the projector, which automatically card the release of scents, and "dispensers," automatic dispensers embedded into the ceiling and floor of the theatre's air control system. The top floor of scents for *Aromafilm* used a box of 100 of some 3,600 standard odors which could be stored in various combinations. It was claimed that 6000 scents theater could be equipped with *Aromafilm* or new words, for between \$14,500 and \$27,500.

The dispensers installed was well received, but *Aroma Kamen* was thought by most critics to be a gimmick, and even a very successful one. *Realty* Cawthorne, in the *New York Times*, commented "In between the millions of odors, the air in the theatre is cleaned by a purifying substance that itself leaves a sticky sweet smell, which tends to become overpowering before the film has run its full two hours. When that moment arrived from the theatre, he happily filled his lungs with that lovely flower laden New York air. It has never smelted so good." Henry Hart, in *Film Review*, specialized "Sweet day, I suppose, an even greater will tonight against the clasp of the pleasant smell and warm air color scent for a film that will be equivalent to

WANTED

RESEARCH & DEVELOPMENT OFFICER for FRAMES: FESTIVAL OF AUSTRALIAN FILM & VIDEO

Frames 1998 will be the fourth Festival of Australian Film and Video held in Adelaide during almost a year. Initiated in 1934 it was known as Prince Film Festival until 1987, when it came under the auspices of the Media Resource Centre Inc.

Frames now requires the services of a suitably qualified Research and Development Officer to:

- research and develop the content of an Australian Film Festival with an international component;
- research the costs and availability of overseas independent product;
- research possible content and programming strategies for such a festival;
- research the feasibility of an annual festival;
- establish an appropriate network of international contacts;
- prepare a sponsorship proposal for the 1998 festival;
- seek out, approach and secure sponsors for the 1998 festival.

The applicant will have a strong interest in and knowledge of film culture, especially Australian plus strong administrative, organisational and communication skills. It is a must to be highly motivated in detailed able to organise team efficiently without supervision. Some marketing ability would be an advantage.

Initially this is a part time contract position. The salary and the time commitment will be negotiated with the successful applicant.

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To Have and to Vertical Hold...

DESKTOP VIDEO

The Computer Video Link-up

NEXTIMATE with the current buzzwords and phrases

Publications marketing the state-of-play in desktop video. It is the equipment that computer firms hope will be as successful as desktop publishing, the process of using a computer screen to lay out text that eliminates the intermediate stages of typesetting and cut and paste layout for publication. As to best, this has meant not savings for publications such as *Guinness Pipers*—this more and the last were designed on an Apple Macintosh. As to more, desktop publishing has placed the power of print in the hands of what a friend calls the *Barnum News School of Layout*—“publishers” with no concept of page design or typography, and who use as many different typelists as they can on each page.

Yet we have to hope that with desktop video offering us the power of making cheaper television there will be a greater appreciation of us and style! There are now more VCRs than computers—sure—Australia has one of the highest percentages of VCRs in the world—and because most people equate computer screens with TV screens (“it’s all just images behind glass isn’t it?” And my son’s Commodore 64 usually can’t run my TV”) then someone is going to make money by arguing that those computers can get in recorded into videotape. The result may be as interesting as the changes wrought by desktop publishing (justifying the claim that the power of the pen is controlled by those that own the press). Or we could end up with the MTV And Donkey Kong School of Video.

If this month’s special isn’t because I’ve watched the process from the inside. As a publisher I have often wished on video. Over the years as these Technicalities articles I’ve reported on the growing use of microcomputers for accounting, budgeting, timekeeping, scheduling and accounting. In production we’ve been going as far as the PC then turn them into good quality character graphics, play on boards and software that read and generate time-codes and create code documents here, and the use of small-computers as accurate computer controllers in the editing. At the other end of the scale we have looked at the expensive video post systems and the glossy microcomputers generated HD graphics, drawing that sometimes we could be generating these high quality images on our home computers.

As changes from computer calls in the Commodore Amiga analysis. As a 32 have afford successfully sophisticated graphics, accessories and sound pro-

LADIES AND GENTLEMEN, WE ARE GATHERED HERE TODAY FOR THAT MARRIAGE OF TRUE MINDS, COMPUTER AND VIDEO. SO WITHOUT DIGITAL DELAY, DO YOU, VIDEO, TAKE THIS COMPUTER SIGNAL, TO HAVE AND TO VERTICAL HOLD AS LONG AS YOU BOTH SHALL SYNC. YOU DO? IS THERE ANYONE PRESENT HERE WHO CAN GIVE JUST CAUSE WHY THEM TWO MEDIA SHOULD NOT BE JOINED TOGETHER?

duction, the union of these colourful glowing boxes lets that there was more continuity in the dream.

In its widest form, desktop video means control of the process of video production to the individual. As the moments the union is mainly applied to computers generated or manipulated images, and there has been a trade off between the hardware, and quality and image resolution. This is not exactly “post man’s video” because the cost is not half that high, but the images are more at home on videotape than broadcast. With video cassette recorders and computers as a lot of homes, the

major for more accessories and software to combine the two, as far as I can as \$4,500. The acquisition of the VHS cassette has, in fact, provided the personal format that has fueled the development of this most personal video.

There is still a long way to go before the potential is realized, as most of the users are using broadcast TV, but I’ve chosen two examples of the creative use of cheap computers that have been successfully merged together, and some high- and medium-cost applications that give a picture of the growth of desktop video.

DOMESTIC HARMONY

The two best domestic showcases we have had for video film series must be the 3rd Australian Video Festival, held in August/September 1983 in Sydney, and Experiments, held in November 1983 in Melbourne.

BALLY PRIDE

An illustration that “Art will win Out” can mean what the computer, in the work of Sally Pryor. Sally was one of the first producers from the Australian Computers Graphics course and, along with fellow students Andrew Quinn, who edited work in *Computer Course*, one of the top US computer graphics artists gave at the time I worked with Sally when she returned to Australia at the Video Film South Coast in Sydney. Those 100 were one of the 300 graphics programs/updates/programmes I’ve met (she wrapped up to balance the program) applied to computer graphics by art, technology and a computer that is dependent on time. Sally was producing the highest quality images on the best equipment, yet faced with the daunting challenge of doing her personal creative work at the “office”, she returned to her Amiga 500 home computer. Here, she used a Digi View digitizer attached to a small video



camera to input images of Barbie dolls (a symbol that she has always used, the actual idealized view of woman, a visual pole with a sharp edge) and self portraits. These images were combined with graphics backgrounds produced with Deluxe Paint and the result, a two minute video called *Computer as Pen*, was shown at the 1988 Australian Video Festival. As a computer installation called *Digital Dolls*, it was presented at *Exposition 88*.

Only three to present *Digital Dolls* from the screen of the Amiga because of storage space and subtle changes that take place with the transfer to tape. The colorful surround RGB image from the Amiga, however, was pre-programmed to input continuously using Page Flipper software.

With two hard disks and enough memory to buffer them, presentation from the actual computer monitor screen is a real alternative. There are also video projection that take straight computer images which will allow larger presentation to larger audiences. Instead of the video screens, screen and video camera systems are looking towards the quality that floppy digital dolls offer, adding programmed sound and animation to bring even the simplest presentation to life. Small, cheap, easy to use and easy to copy, the computer displays make a viable alternative to the distribution medium, only limited by the lack of translation of computers. It's not impossible to imagine a network of galleries or media public areas with the same cheap computers showing the work of computer artists.

PETER CALLIAS

The Australian developed and manufactured Pastiche CMI/Computer Video Information) has been mentioned often in these pages and the CMI Plus is the latest in a long line of upgrades. Its latest production is especially coincidental with the graphics page software, but it is still a real alternative device for enhancing live video. The built-in camera and real-time image manipulation functions work well. It is the most subtle production effects that have made the use of time on the CMI Plus is with broadcast production that is little demand anywhere for the multiple image, still and still stuff that we were all excited to just a few years ago. The CMI isn't broadcast production so intended to be in areas that use the *Pastiche/Information* area. For them it is a handy form of access who are pulling together images even from the past software.

Page Could Fly (The Media Machine) was substantially created on the CMI Plus software with hand-drawn images by Peter Callias. The bright screen colors and steady graphics resolution are well served by Callias, who then used the fact that the stability of the CMI images makes them easy to transfer up to broadcast format. Callias then used the *Pastiche* CMI digital effects unit to add the movement to the static images. The result, commissioned by the Australian Information Authority as part of the travelling exhibition, is a collection of symbols of advertising art, comic and random of Australians that Callias has transformed into an incredibly distinct style.

GOOD THINGS

Micro Value is one of the micro computers serving the corporate market. As Rod Koomford, one of the directors of the company, describes it, "We operate on the smaller industrial and corporate budgets. We run on days a week, 12 hours a day, doing about 30,000 to 50,000 input jobs a month." One of the cost-effective tools Micro uses is an Amiga 2800, with the maximum amount of memory available, and hard drive. They use it primarily as a character generator and they have a number of software applications that run on it. In taking they use Apple II/III, Sierra Group's TVPaint provides an electronic style sheet and Deluxe Paint provides computer art in back grounds to support the text. These graphics are mostly simple things like a frame of dollar signs as a background to the day's exchange rates, or the background for local and forecast weather for their company, the Tourist

Information Channel

"As well as this," Koomford adds, "we use the Commodore digitizer to input various chart images, feeding it off the main CPU. We have a divider that takes computer to and goes to RGB as well. We do use the built-in speech processor but it's more as a joke because we go to read the clapper (talk) board?"

He has had a lot of experience with graphics devices for the Amiga especially the two currently focused here in Australia. The latter leaves out after Korea, which is mostly based on Sydney, while the one made by David Koomford's Information Support Systems (ISS) comes from Melbourne.

"The working block for us with the two devices is that although the Neo is about \$1800 dollar and is very ready made, it doesn't perform any better," he says. "Whether or the device has any form of functional phase among equipment. The ISS has video phase which means that you can shift the picture but not the one showing of it. We have had to use all sorts of cable delays to get the signal compatible enough to use our Amiga ADD with it, so they could easily be called broadcast standard devices."

The reason, Koomford believes, is that "the ISS has used a Motorola (L3) chip and it has a rather unfortunate design characteristic in which you can not use a variable resistor. The same characteristic 'glitch' is in the Neo design and I presume they use the Motorola chip as well. I believe that this is design fault that comes out of the problem. Unfortunately there is also a hard vertical bar down the right hand side of the image, another built-in fault. For most industrial and home applications the timing is not a problem but because we are trying to fit the equipment into a professional environment there are limitations."

Koomford sees the Amiga's main advantage is ease and the ability to do various tasks with a single computer. "The quality is quite adequate for the small budget corporate work and all industrial work. We still use standard character generators like the Acan for critical work but for most part the Amiga is fine. We use Alpha Title, we've got lots of fonts and a few are in the public domain. Even the large off-point and 72 go to fonts are acceptable if you don't go up close."

Like any machine that was used NTSC there must be compromises, the Amiga hardware defaults to a warm tone to the NTSC under screen and Acan digitizing on the software, there are various interpretations of the necessary devices to achieve the required use of the computer image to full PAL 625 line line. Some of the programs that Rod Koomford has used 'crash' if the image is converted beyond 'native'.

The screen resolution depends on the number of colors required but as text is usually limited to a few colors, they can work with a resolution of 600 x 120 pixels. The new Amiga 2800 and 3000 models reportedly in coming to the US should open even better resolution and speed.

THE WEDDING PLAN

Setting up his office in North Melbourne, Peter Sean Nappa looks more than happy in the response that the just released PAL standard model business (PGL Personal Graphic Series) II is receiving. For Sean Nappa it is the culmination of two years' work with the Utah based company function to develop what I believe is one of the best low cost video page and computer graphics tools available.

The PGL II has been purpose built in a high-performance video graphics system, but its development was not just for corporate and desktop video production. "In fact," Sean Nappa explains, "the target use of the product can be either market such as live updating, corporate video and graphic surveys, all of which allow clients to monitor on the PGL II the final result of the changes before spending the time and money."

After developing the specialized software and hardware they realized how wide the market for desktop-video imaging was. The response from trade show demonstrations came from expected areas such as education, video production, business presentation graphics, advertising, landscape architecture, desktop publishing, and interior design, but the company was surprised to attract fans from applications as remote as astronomy, medicine (X-ray comparisons), embryology, fashion, real estate and research (NASA), and even for analysis of videotapes of the Stanley drama).

Watching the business at work is even more fascinating than being behind the operator of a Quantum Paintbox or the Amiga AAA, because the hardware solutions have been designed for non-technical users, with easy-to-understand, menu-driven software. (Many users like to just give hardware a go-for-it.) The ease of use and the speed (many functions happen much faster than when of those no-figure-top-and-bottom) is a result of the fast 68000 microprocessor operating at 12 MHz; the vast zero-wait-state and hardware's shared access to a limited resolution and number of displayed colours. This allows the device to be sold for only approximately \$15,500, excellent value for money considering its video features.

The most impressive feature is the real-time digitizing of images drawn in via the RGB or composite video inputs. Unlike some digitizers that take seconds to grab the image, the P25 III has a built-in grab that is really instant. As well as a full frame grab, there is the ability to grab just input video with an overlay of graphics made on the bus. The 1.76 Mbytes of memory are divided into the video frame grab, a useful audio frame, and for the program memory. There is a single 8 1/2" floppy drive and an internal 44Mbit hard disk with a SCSI interface.

You can standard devices such as a digitizing table, mouse and keyboard to build the images, and there is a standard RS232 serial port for external control and data input.

Coming out of the box there are the RGB and composite signals and Composite parallel and SCSI ports. A serial Connection and an RS-449 interface are optional. This allows a number of printers to be used and the quality of hard copy made on the current 300 DPI (dots per inch) printers is impressive. It is an important part of the P25's ease of use to design images to devices such as the Polaroid freeze frame film recorder and video printers and build copies of the images that were created seconds before.

DOMESTIC HANDOUT

The latest acquisition, a 612 x 600 pixels with a palette of 65,536 available colours. From: grab from video or via the RGB inputs draw on any of colour limitations, and it is really only when creating graphics where the limits are being stepped on. On a good day and curves shown up, that you notice the resolution limits. There is an upgrade to a 1024 x 1024 resolution available for the NTSC model too, depending on demand, it will be as good as free.

This would bring the quality up to the current VHS and Targa play in PC graphics boards, but because of its speed and ease of use, I believe that people will use the RGB compatibility of the P25 III to transfer their computer images directly with their graphics boards onto the P25 for manipulation. If they are fairly comparing the result to video, the results are good and the advantages are many.

The P25 III offers a number of ways to lessen the problem and user controls "locking" functions to suit him. With a very variable averaging function, the operator can appear to soften the lines and edges by changing the grade along the edges or as a average of the colours on both sides of the edge. This blurs the graphics slightly if it occurs in an overall frame but can be used accurately just where needed.

The same averaging approach given the colour shade function the look of much more powerful graphic machines, graduated colour backgrounds look terrific on the P25.

In summary, the P25 III is the first practical device that delivers the promise of desktop video to the end user. It expands the applications of video and computers further than this limited production area. That I intend to use it in (or we intend to use it to use) we bought one. Until the day you show how the limits between video images and digital manipulation are blurring. If you can imagine it, there you can now visualize it for others.

THE FUTURE PROSPECT

The advances in digital signal processing in VCRs, allowing perfect frame shifts, picture within picture, etc., will mean that we will be passing images of increasing quality between the machines. The incorporation of Super VHS in the TV has been a part due to the availability of simple colour controllers is now in the main, the greatest capability of the Super VHS system. It is becoming feasible to make and record excellent quality images that approach broadcast in quality and are perfect for low cost program production for certain release. It is now really feasible to believe that within the next few years, the frame will be there for use in the smallest business to recreation in almost real time, as simply as writing or drawing on paper. In this case, capturing video, whether we like it or not, we are becoming visually literate (there's no picture word for this concept yet), a new sign of how fast has dominated even the way we capture our images. Desktop video is just a beginning.

The basic and background controls allow you to access the video interface in 28 years time. A S V P VHS.

HOW THEY COMPARE

Desktop video by definition suggests a video that is dedicated, largely there is mostly generated rather than the produced by videotaping live action material. This is a useful way to point out the incompatibilities of the two systems and how they are not being confused.

Video is used mostly to show moving real life objects and images and because of their development are basically motion resolution based and while images with a low resolution colour channel available. It is the movement, the concentration in the centre of the screen and the movement of these real life images that makes the system more better than it is. Computer displays are designed to present images of detail in two-dimensional (a page of text or numbers). This image is made up of pixels, the smallest pieces of light that make up a picture. If you look closely you can see them. Computer graphics usually show images that don't exist in nature and the edges of the picture often have a much information in the centre. The main difference between the systems are...

VIDEO

RESOLUTION

(ability to show detail)

The visual capability of TV is less and by the square of the channel used the limited space available on the screen (based on the technology of time). The separate colour (chrominance) sub-carrier and black and white (luminance) band widths are 6.45 MHz and 5 MHz for PAL. We somehow don't see under it a comparison to make a signal from a VHS camera with a luminance bandwidth as low as 2MHz.

SCAN RATES

Horizontal and vertical rates for TV video are defined by rigid industry standards to ensure compatibility between broadcast and reception or to ensure that your video camera can be employed on anyone else's VCR. The broadcast horizontal scan frequency is 15.625kHz and the vertical rate, 50 Hz, is standard by dividing that by the number of lines per frame (a sum of the two fields that make up a single frame of 625 lines) displayed every 1/50 of a second.

BLANKING

The blanking time for TV is strictly defined and is much longer than the time needed for the frame to return to the start of the next horizontal line. This overkill the video signals that means that at times such as red content, vertical colour calibration and time code, interval and closed captioning.

UNDERSCAN AND OVERSCAN

The picture on your TV set is usually adjusted to fit on 15 percent larger than the picture itself. This allows the old round corner tubes to have full illumination, like the thin lines being used at the top and bottom and the degree of contrast is the extent to the treatment of Safe Areas and Safe Titles area not in focus.

HOW THEY CONNECT

Because the signals from computers are not compatible with the video requirements, special interfaces are required or built into the equipment. The separate RGB signals need to be found in such a form, and converted to a composite signal that can be understood by the video system. Low signal level cables become a problem and there needs to be some kind of method for controlling the picture and changing input lines.

The device that take the RGB signals and make a composite picture signal is called a monitor. Some devices use an RGB or a composite picture you need a monitor. There may be price and quality from device driving a few channels to make alone device, manufacturer coding cost of this.

The new systems such as Beambox and Super VHS (8 MHz) are becoming available and will be the first images because there is no need to externally add the signals. It is these systems that will, I believe, realize the promise of desktop video.

COMPUTER

RESOLUTION

With modern computer graphics cards, a typical bandwidth of 20 to 100 MHz. The signal usually has to travel down a few feet of time base cable to a specially designed monitor. Colour is usually fed in three separate signals, red, green and blue, referred to as RGB. These really have identical bandwidths, and the monitor cannot allow the focused electron beam spot to be much smaller, hence cheaper.

SCAN RATES

With modern computer graphics cards, a typical bandwidth of 20 to 100 MHz, vertical scan rate is between 40Hz and 120Hz. The rate for determining the amount of detail that can be displayed in the higher the horizontal scan rate and vertical bandwidth, the lower the vertical scan rate. That gives horizontal scan rate the higher the detail capacity. Computer monitors can be lower scan frequencies by using phosphors as they persist after the beam has passed. Vertical scan rates over 60Hz don't need any special phosphors and the frequency of the horizontal scan is usually the desired for higher quality.

BLANKING

Computers don't need that time and maintain the available picture area with short blanking times.

UNDERSCAN AND OVERSCAN

Computer video is underscanned. The electron beam scans a picture smaller than the face of the picture tube.



➤ **THIS ISSUE:**

**GORILLAS IN THE MIST, THE ACCUSED, AND
THE ACCIDENTAL TOURIST**



**GORILLAS IN THE
MIST: WHAT MAKES
THE FILM COME
DOWN ON THE SIDE
OF FOSSEY AND
"HER" GORILLAS - TO
THE DETRIMENT OF
THE BATWA PEOPLE -
IS JOSEPHINE
WEBER'S ABILITY TO
MIMIC BOTH THE
MOVEMENTS AND THE
VOCALIZATIONS OF
THE GORILLAS**

**GORILLAS IN THE MIST
THE ADVENTURE OF DIAN FOSSEY**

In 1968 Dian Fossey, a physical therapist from Kentucky (U.S.A.), persuaded Dr. Louis Leakey to send her to central Africa for six months to take a census of the fast-disappearing gorillas in what the Wapungu Mountains. In 1968 Fossey was considered after deriving about 38 years to the study and protection of the gorillas. *Gorillas in the Mist* was the most daring of productions at the time of Fossey's death. Its completion is in some sense an attempt to restore the consciousness of her work and the survival of the gorilla species.

In its dramatization of "The Adventure of Dian Fossey," *Gorillas in the Mist* proposes that Fossey's quest was motivated by a desire for knowledge which was rapidly transformed into a neo-colonialist struggle which pitted the Batwa people against Fossey and the gorilla. The implication is that Fossey (Josephine Weber) was actually a twin: his twinship was rapidly caught up in the knowledge power nexus in the course of playing out some personal sense of fate over.

The film opens as an American female stumbles with a declaration by Dr. Louis Leakey (Alan Cumming) that there are two major threats left: the exploitation of people and the exploitation of the past. Leakey believed that the African pygmies were the key to the past. Throughout this film the question of Fossey's motivation for embarking on her perilous journey is left hanging in the shadow of Leakey's

explanation for why he does this work: "I want to know who I am and what it is that made me that way." One of the strengths of the film is that it more fully educates Fossey's quest into a male anthropologist's search for one's identity. She has her own agenda - one which ultimately shatters director, Michael Apted, (*Cool World's* *Children*, *24 7*, *Crucial Moments*), and screenwriter, Anita Hamilton (Polaris) (*Mist*).

The moral of the women alone in the heart of Africa is, from the moment of Fossey's arrival in the Congo, pushed to the point where modern life is the last frontier. Inhabitation of modern life is almost every action in the film. Yet even as its depiction of Fossey's mind caused contradictions with the Batwa tribe of forest pygmies on the Rwanda side of the mountain, the film maintains an uneasy balance between a crucial distance from her white world and the white world that their modern existence has her only means to a profitable end and the protection of the gorilla from the scientific markets and areas of the West. It is also implied that Fossey's capacity for mapping out the forest is the very quality which enables her to break new ground on the anthropological unknown into Batwa/gorilla territory.

What makes the film come down on the side of Fossey and "her" gorillas - to the detriment of the Batwa people - is Josephine Weber's ability to mimic both the movements and the vocalizations of the gorilla. Weber's subjective mimicry of the male silverback, rawr rags around her love scenes with Rapan (Rapan) (in the role of Bob Campbell, Michael Gough) (photographer). Likewise, her heavily maternal protection of the baby gorilla - captured for a Dutch zoo at the cost of the female daughter of five gorillas, and her grief and rage at the beheading of Daga, the male silverback, drive us our sympathy with Weber's Rapan person doing battle with the Batwa. In this case the alien happens to be the impoverished Batwa, child, and Fossey's scorching death struggle towards them takes us a distinctly imperialist and genocidal stance.

Weber's portrayal of Fossey as an American woman abroad in a sphere whose forces she can combat, but barely comprehend, results in one containing character trait: discrimination. From beginning to end Fossey knows only one truth: Batwa must be protected at all cost from the ravages of culture. The film starts around the central image a combination of a anti-western campaign against the murderous brutality of a post-colonial economy. In this and the same way we see her the worthy liberators of *Gorillas in the Mist*. It maintains, on various, quantitative objectivity towards the role it fills, connecting our knowledge to those people which is really one of the keyholes of a subject-matter structure. The possibility of exploiting the point of view of Batwa people (John Gumbel Miller) who worked with Fossey's tracks, and Bob Carr (John Harris) who knew Fossey during most of her time in Africa, remains dormant in the film. Only Bob Campbell can be incorporated into the narrative, as the mandatory narrative interest, to provide some much-needed link from Fossey's individual perspective.

Gorillas in the Mist never wavers from the

mobility, the female is object. It is easy for an audience watching these films to stay removed from those women because they are special cases, exceptional. This is not so with *The Accused*. To ban pornography does not allow for discrimination. The effect is harrowing for the viewer who is forced to endure her ordeal with her and realize how easily this could happen to any woman.

For the first two-thirds of the film, the audience has only Tobias's word and the courtroom evidence upon which to decide whether she was raped or not. This structure clearly demonstrates to the audience the problems associated with proving rape. When the rape sequence occurs, any doubts are swept away. Interestingly, we see Joyce's version of the event in a slightly distancing, but understating, shot of a male in bed with a female in a car, although let this represent the outside observer.

This long sequence is harrowing because its treatment is so brutal. Rape is in no way made heroic, glamorized or romantic on *The Accused*. At the 1988 Melbourne Film Festival, this became an important issue as a seminar on women in film, which took a walk-a-memorabilia of films that included *Misty Sachs' Joy*. Like Lynch, the rape sequence in this film verges on pornography. The lighting, music and shots worked to excruciate the female body for the gaze of the male viewer. This element occurs in *The Accused*. The sequence creates a continuity with the previous two scenes in the rape sequence, and its plausibility and brutality is frightening. Rape is not an attempt to let the audience out of the story.

PROFESSOR RUSSELL

The Accused, Directed by Jonathan Kaplan. Producer Stanley E. Jaffe and Steven Lerner. Cinematography: Tom Thayer. Photography: Bill Biele. Editor: Jerry Greening and O. Nicholas Brown. Music: David Siegel. Cast: Sally McCallie (Roberta Murray), John Farrow (David Tobias), Bruce Campbell (Barney Joyce), Lisa Bonet (Sally Joyce), Sonja Ayres (Sally Joyce), Leo Rans (Cliff Abbott), Carmen Argenziano (John Jacobelli), Pauline Collins (Carmen Patterson), Frances Conroy (Mrs. Rans), [18 men: USA 1988.

THE ACCIDENTAL TOURIST

"It's gotten out of control and longer scenes throughout Hollywood, West Los Angeles, the beach area and the best of them all, Valley. Valley, parking cars and buses on the street, swimming pools, light fixtures, too hot, hot, and made of metal, people, boats, they don't mean a thing."

Inside these giant-looking houses, the walls are completely painted with their form, decorated in color. A man lights cigarettes from the ceiling, smoke and candles that while a color and. Crossing through walls, inside a house, people enter the house, walk on a path. In all scenes, as many things as possible, more to be seen and a lot more. Their purpose, their only purpose, is to say."

(JOHN LYNCH, *LA Weekly*, June 1979)

"This is what often during your Presidency. What was the first program, America's first year?"
BERNARD SHAPIRO (NYN Newsweek) on Ronald Reagan, January 1989

Around the time these good, old people of Los Angeles were taking their children to night school, Lawrence Sanders was inheriting the name after father and beginning assembly of the "Me Decade" in *My Baby*.

The audience of 1981: *My Baby* was the ultimate (late) movie? A teenage crowd, like that in film, not only and set in Florida in the twenty hours of summer, is depicted the name of a memory. Ned Racine (William Bunt), at the hands of the mother Mary (Barbara Turner). Audiences traveled heavily in Mary's unbroken 100 mph. Mary, her husband (Barbara Turner), then they tried her to his friends on the local police force. After that, they returned to their private and public halls, the options and culture of their lives which Racine had so skillfully played.



Eight years after *My Baby*, Racine has returned to his old life in an adaptation of Anne Tyler's novel, *The Accidental Tourist*. The film was the New York Times' Award-winning movie of the year, praised in the 1988 film releases. It is a would-be hard to find new films as radically different as *My Baby* and *The Accidental Tourist* to everything but their principal characters.

The very "revelance" message of *My Baby* was created by Racine when the film began and then potential viewers were in a restaurant. He had made people develop Racine's depiction as a "don't know the Racine Line," who soon's prepared to "do what a man" to achieve their ends. They're really angry. "I hate that, I'm like that myself."

"If you want it, take it," Racine is saying, and Ned Racine, with that death - ("You're not very bright, are you?" says Mary on their first meeting. "I like that as a man" - is all too ready to follow his advice, right to the destruction of both men.

The moral of *The Accidental Tourist* is a story of *My Baby*'s sexual experience, as also impudently in a husband's speech: "Things just happen," told by Mary (Mary) with his wife, Sarah (Turner). "We have a control over them." It is not a speech on Anne Tyler's 1981 novel, but the fact that Racine and co-actors Frank Galt's first need to assert it says much about the film's point.

Highlights is a key concept in the American cinema of the 1980s. The concept of the film has little aesthetic credibility. We are all at the hands of random forces and it is a world of random events, raise the conventional wisdom. The film's success in 1988, after decades of people, shows our current condition. Good things happen, however, and these film and *My Baby* were typical examples. So was *My Baby*, most successful of a sub-genre of films in which consciousness required randomly between bodies.

Psychic regression and "chance" are common topics of cinema's post-construction - Caliber-

ness, away the sense of psychic the way they used in a regression and had been.

There have also been radical changes in attitudes to the ex-prosecution of women. When presidential hopeful Edmund Muskie broke down in 1988 and ended careers at events, only by the presence of his family, it signaled the end of the White House's support.

But, like decades later Ronald Reagan can continue unapologetically on prime time TV to wringing over the death of US Marine in Lebanon and was the approval of a nation.

The Accidental Tourist creates precisely the sense of these trends. Less literary than culture, less aware than intellectual, optimistic about the future, but accepting the possibility that we live in a world of random change, it affirms the virtues of family and home while embracing the virtues that 80 per cent of American marriages end in divorce. As such, it's extremely symptomatic of the late 1980s.

The electric platform of George Bush has signaled that in success in the late 1980s is no to racism - a matter of timing.

Racine knows timing. His political vision changes in the American social climate in cinematography. The *My Baby*, once thought to be a triumph for the future, today seems more like a full-length family portrait of the self-writing, celebrity obsessed early 1980s - and a better one than *Wall Street*.

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ROBERT MORGAN JR.

**THIS ISSUE: THE IMAGINARY INDUSTRY,
NUCLEAR MOVIES, TAKING CARE OF BUSINESS
AND BACK OF BEYOND.**



THE IMAGINARY INDUSTRY

AUSTRALIAN FILM IN THE LATE '80S

Edited by Susan Dermody and Elizabeth Jacka.
AFRS Publications, 204 pp., \$39.95 rrp

As Kurosawa would have it, immediately after I handed in my review of Susan Dermody and Elizabeth Jacka's *The Screenings of Australian Film since 2* (see Cinema Papers 71), an unofficial "request" appeared. The *Imaginary Industry*, edited by Dermody and Jacka, published this time out by Cambridge Press but the Australian Film, Television and Radio School. Two-thirds of the text is by Jacka, the remainder comprising individual chapters by Dermody, Tom O'Riordan and Stuart Cunningham. Containing both Manoptical and a special issue on Media Deconstructive *Australians*, it is in fact a substantial bookish review right, a well-researched and useful one. This brief review — less than the book deserves — is postponed to my remarks on *The Screenings of a Nation*.

The *Imaginary Industry* is a welcome volume again which recovers, in one sweep, most of the best of the Screenings and well-published, including do the "industrial" and "media" analyses on one, simply, no longer does the reader have to wait to wait. In or has been about twenty-four years to deal with the enormous gap between the state of writing and the state of release. Industry is virtually up-to-date measure — completed in late 1989, with only a handful of curious omissions. The very different situation of Australian filmmaking post-1989 — the one and fall of CERA, the troubling resurgence of the TV news scene, the growth of *Disorder* phenomena — is really reviewed, and accounted for.

Jacka's conclusion is the second part of this book. Her introduction of "the industry" and "the film" is completely coherent and integrated. I do not have the space to evaluate her industrial

analysis, but as a self-I found it a clear, lucid and informative summary of many complex facts and figures. The thousand film analysis in Part II covers within the same framework of screening, a glimpse of not merely useful generic categories (though a series of accidentally excellent and helpful observations and observations). Only a few points in the text did I lift my head to wonder about, for instance, the strange omission of *Jacka, Salvo, Spence and Sweet* at the exact moment (p. 46, a mention of "the film" and their swapped market) when a discussion of an peculiar success story should have been apparent, and (more seriously) about Jacka's claim that "the European art movie, quasi-classic, goes to a deep form" (p. 74), and the significance of the fact that Australia's own art house phenomenon.

This made me think about to see (I share the wish) of Jacka promises to the "real postmodernism" of recent mainstream and independent American cinema, from Wayne Wang to John Hughes. This is a valuable, yet also in the power of the Australian film culture (beyond a few on lighted film) is actually covered, and, and wants to explore the current. An cinema is the film that. Not only will it appear before the Phil-Phil Adams way up there in the ABC for changing the whole of art cinema on one that last month, the social art house cinema (and hence on sphere of cultural influence) is actually growing bigger than ever. Many genres and future film filmmakers and filmmakers will surely (also) keep springing to watch this particular model of culture.

My only other complaint about Jacka's text (and this extends also to Dermody's chapter) relates to another legacy from *Screenings*: the lack of decent documentation. There is only very selective referencing of previous writing within the pages, and no bibliography whatsoever in the book's end.

I had this particularly difficult while it comes to film that have already received better and more powerful local critical response than the authors can make here — why no mention of Rafferty Caputo on *Play Dreams*, Dennis

Banks on *Playing House*, Ben, Tim Brown on *The Fringe Dancers*, John Finn on *The Power of Happiness* (to not only a few), A property review on bibliography of critical writing on Australian cinema is by now easily made. Dermody and Jacka obviously refer from my book (I think I said writing, who knows the answer about the attention that the French magazine *Positif* devoted to *Madness* and *A King of Air*).

Volume 2 of *Screenings* began with a story of the way a "psychological history" of Australian cinema might proceed in relation to its movies. There was a bold move, taking all from Thomas Blomquist, and Stuart Cunningham locally (the volume, three years on, Blomquist continues with the project) most recently to *William*. Monthly *Film Bulletin* may on Peter Greenaway's, *The Imaginary Industry* (very Blomquist-style) does the idea altogether, without any methodological explanation. In its place is something which Jacka

perhaps couldn't more fully, or perhaps more to the point, a survey and critique (in the chapter "Australian Cinema: An Introduction to the 1980s") of the various meanings of "native", "national" and "local" in the Australian cultural and economic context. This chapter, which sometimes may be more pointed and argumentative, is the single most significant and innovative part of the book, it is essential reading for all students of Australian film.

I will only mention here the other contributions from Susan Dermody's essay "The Company of Economists" is a fine, if sometimes too-when, tour of the rough, tender and experimental fringes of the Australian feature industry. To be critical, she crosses a few sides that are unlikely to receive much mainstream attention, such as John Latham's *Smoker*. I disagree violently with her too generous critique of Richard Lowenstein and the *Body/Talk* story, as "cinematic" *film-makers* (it's an impossible complete unless that already goes further than Alex Cox in *Death Talk* like the *Amnesia* story), but generally there is much to learn from and enjoy her essay. Tom O'Riordan on both *Grease* and *Disorder* is useful and enlightening, if hardly surprising. Stuart Cunningham's piece on Ron Farrow Miller continues his uniformly excellent work on Australian TV news scenes. Cunningham's final somewhat topical *Disorder* essay — that we understand and experience as "hypertrophic place" not an opened hand but as part of a system and vital cultural discourse — is one of the most insightful and responsible responses I have encountered in any Australian cinema. Overall, *The Imaginary Industry* has its fair share of moments that approach the level of intellectual maturity.

ADRIAN MARTIN



NUCLEAR MOVIES: A FILMOGRAPHY

Mark Bontly, Melbourne, Vic. Post Media, 1989, 235pp rrp \$22.95

To the researcher, stumbling onto a halfway decent filmography on one's area of interest is a bit like striking gold — or, in this case, uranium, perhaps. It can save, to continue the analogy, much time work, making central for grabbing somewhat less

intuitive. What we will remember, logically arranged and thoughtfully processed, is not that he is a pleasure to watch alone but that Mick Rodden's bibliography of 'nuclear movies' is all of these things and one hopes there is a market for it, and works of a similar kind.

Produced with assistance from the Australian Film Commission's Cultural Access Unit and designed published in Melbourne, *Nuclear Movies: A Bibliography* is also, it is to be hoped, an indicator of Things To Come. Carefully produced and most carefully priced, it is the sort of concise and simultaneously practical reference tool that is deemed to be shunned until it falls apart or is replaced by an updated version. Such publications have their home in the pookroom of Great Film Books, but to be sure, where they are worth their weight in —

Mick Rodden's coverage of his chosen field is comprehensive, if not exhaustive. He has limited his study to that of feature length dramas which in some way touch upon nuclear issues, considering rightly that in this subject at least the documentary very soon has been overtaken. But, more than that, Rodden commends the

debate the "nuclear", well understood, *problem* of the nuclear age: not any narrower than the bulk of movies which have been engaged and undoubtedly do deal with ethical, political, economic, technological, scientific, past, present and future matters" etc., *essentially* the influential influence of nuclear problems, largely by placing a person outside the problem, possibly by using metaphor and allegory to depict the "nuclear risk" — often deriving from and encompassing great art: apocalyptic to focus their dramatic depiction (p6)

To support the text, Rodden has located and examined around 500 titles from a surprising number of countries (but predominantly from the US) which show an nuclear theme. These films are

listed alphabetically within a given year, with an index ranging from *My Nuclear Day* (1914) to such recent works as *Martin Amund's: The Power of Happiness* and the *Random Warner Company* collection. The actual alphabetical groupings are then divided into decade chapters (from 1914s, 20s, 30s, 40s, 50s, etc.), each of which the author has prefixed with a narrative of "scientific, technological and/or geopolitical events relevant to the evolution of global nuclearism". By such means, Rodden which eliminates how some of these movies have "For original — indeed edited through concrete representations of the unshakable technological/political developments". This arrangement of material also lends itself to more systematic analysis of the relationships between ideology and mass culture movements.

Rodden provides a further commentary to these films by cross-referencing the majority of titles with similar or culturally divergent references within the action/exploitation "nuclear genre". Individual movies contain all title, year of production/release, production company (or distributor), cast crew, length, running time, principal cast and critical, where necessary, foreign language or alternative titles. Synopses reflect content rather than narrative choice but in most cases are more than adequate descriptions of the film. One could quibble and suggest that the synopsis comes so close to the film itself that the author has at least managed to indicate which films have had a value to lose.

The book is enhanced by Helen Callaghan's foreword in which she goes to the length of the author's case that nuclear movies have "an almost empty quality of pessimism about them" (StarWeek, — generic mistakes, misdirection, etc.)

Mick Rodden's own critical essay, "From Atomic to Apocalyptic" precedes the decade chapters, listing and referring to specific instances of the nuclear film and TV genre over more than 70 years. The volume concludes with a select bibliography (not concerned but with the author's recommendations) and an alphabetical index and discursive notes used to allow reasonably simple location of particular movies.

Great buffs might also like to dabble in the index to come up with titles Rodden might have missed (the author invites reader Rodden in this case) or to argue over the validity of what has been included. Would movies automatically have included the *Damn Dirty Macs* *My Dream is Yours* (1949), *Cagney's Blue Heat* or *Frankie's Jitter* *Cinema* or reference to nuclear music? *My deep* government, given the author's obvious fondness for his subject, is only that he has chosen to limit his selection to cinema or television feature. It means that landmark films like *Chinatown's* *La Jolla* are by default because of film length.

More importantly, potentially useful comparisons between fiction and documentary treatments of nuclear themes cannot be made within the one volume. An expanded treatment, of course, would have shared the theme of Rodden's desire to highlight popular film representations of nuclear-related subjects, but in terms of economy, how does not delimitation between, say, *Atomic* *Light* and *Dark* (which are included) and *Half Light* and *Dark* in the index (which aren't). This is not to discredit the magnitude of Mick Rodden's achievement. He has created a big bang for the understated art of bibliography. More power to him — and to the APC for supporting him.

KEVIN HARTMAN

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CASE STUDIES IN INDEPENDENT PRODUCTION

Edited by John Creaney
Includes *APPC* and *APC*, *MH*
\$27.95, pp. 312

This is the second publication of a series entitled *Thinking Case of Cinema*, produced jointly by the Australian Film Television and Radio Council and the Australian Film Commission. The first—*Production Budgeting and Accounting*—was a relatively straightforward guide to the intricacies of film and video budgeting and production accounting, in the title suggest. This companion volume, as David Rappley neatly puts it in a recent, in the *Australian* "— presents the issues and aimed that the wide world of film production are supposed to know." Other handbooks to most independent film and video producers are also planned.

Editor John Creaney acknowledges the own criticism of Chris Dobbin, Megan McCarthy (APC) and Penny Selous (APPC) in the preface and development of the series, although one can guess he is playing down his own contribution. Whatever, all deserve commendation for recognizing the good for "— an directorship map of the terrain of independent production", and for doing something about it. The "independent" side of the coin has been comparatively neglected in terms of post 1970 publications dealing with the local industry one thinks of books by Peter Thomas, Nick Ford, Clayton in *Don't Stop Darling* and not much else. It is interesting to see the funding/financing organs assume the involved and answering involves this in balance.

Despite the case study approach, this volume also contains useful tips for both experienced and would-be independent film and video producers that it is in a motivational role that the book's principal value lies, in fact that as the collective site of struggle which emerges from the case histories will serve as a document for the prospective newcomers to the independent ranks. There is most likely in sponsored self-help, and the case history approach reinforced one of the most common of updated and largely unexplored writing — themselves' where some, progress reports, reviews' comments, etc. which come in official files. If filmmakers are permitted along their work, as shown through on the personal page. The work of a number of well-known independent practitioners is examined through a series of interviews, the substance of which also is reached one of the sort of long to undated correspondence. Clennan Papers are in the way when its readers first showed up with newspaper on the finger, but which seem to have fallen from journalists' desks.

The interview was conducted and written up by other film and video producers familiar with the world of the interviewees concerned. The interviewees are asked not to choose to be sympathetic rather than critical in interviews but are obliged at the same time, even the greatest knowledge of what. The pieces cover the genres of 'independent' production, from August 16, 16 and 16mm, low and high budget video, shorts, feature, docu and video artwork. No real attempt is made to grapple with the concept of what constitutes an 'independent' production, but the editor suggests that by focusing on production practices, this kind analysis of the independent sector may assist.

But of *Case Studies* is short on resources, it does not around the distance, production, etc. which one might suggest are prototypical of the broad production area. My favourite is the low/budget thing with the businessmen, principally the APC of course. The Film Commission and its producers now have new lots with us for more than 12 years, starting over that period a case study in respect of their own (Dorothy in Jack, or at). While Philip Finlay's view "It's as if you've got to get up each morning and constantly remind yourself that the APC, to take one example, is not responsible for film culture in Australia. There are other ways that film can possibly exist here. (p. 71)" is probably not representative of all the attitudes to filmmakers in the volume, that is a case in which funding organizations appear in evidence". mostly an observation between the individual and his/her "national production", as *Australian* Peter notes in a recent *Australian* review of *Case Studies*.

Consequently, whether individual project will, can or supports or not, dealing with the APC (as one of the basic bodies) through one or more of these assistance schemes is a game that almost all independent producers have to play — and all have a story (or more) to tell. Thus the APC is traditionally more interventionist has always been so as that the purposes of proper officials and/or members: the key ones in terms of who gets what and why are almost invariably filled from the ranks of those who in other times have been, as well again be, themselves applicants for funding. With this in mind, one wonders just how much have their agents setting such a "bureaucracy" manages. This organization, after all, in the best sense of self-helplessness, was one of the co-producers of this publication.

Another person whose in *Case Studies* that of one or more) has made creative contact are filmmakers willing to concede, how many concepts arise as they prepared to make projects to achieve their ends. The producers of the industrial documentary, *Running Out of Petrol*, for example, discussed that moving from VHS to high budget video for quality reasons resulted in the loss of much of the "— passion for the genre, the 'guy stuff' about which making should go. "As *Australian* books remarks "It was an irony that using the medium that most closely resembled television meant that this content would likely be as relevant for or not (p. 40)".

By contrast, video artist Jill Scott's work points up the need for collaborative relationship with government, corporate bodies, etc. in order to gain access to the latest in technology. For the mostly self-financed Super 8 productions, on the other hand, "— the gap between commercial and financial film is the clearest of all the gapes".

For the non-abled reader, however, the question that perhaps is most likely to arise from *Case Studies* is why independent film and video makers persist in the face of constant and often available financial, technical and bureaucratic difficulties? It certainly can't be for the money differential of wages, out of pocket expenses, but they say might, are, when to be the money, if they are incomes are indicative of the field. Even critical success is no guarantee of income distribution or career advancement, as Laura Mulvey's experience

with her *Stroom* experienced short *Teknik* is anything to go by. The changing nature of the independent scene in the 1980s — well summarized in *Australian* Peter's review — also suggests that production will need to be even more creative if they are to maintain any sort of profile in the system.

And yet that is probably what several of the people interviewed in *Case Studies* have managed to do. Chris Clancy's remarkably generous film in producing the low budget feature *Thinker* *Thinker* are well documented by Anna Grove, Chris Warner and Ken Dobbin have moved from the \$1 million dollar \$800,000 score in *Is There* to the \$6 million internationally co-produced short series *The Mayor* — and all believe they can maintain their 'independent' status and network, and James Clancy has shown what can be achieved with a 'no budget' production. As John McCall writes in relation to Clancy's video feature, *Thinker* is a *JS*.

In conclusion say something about this approach, an approach that may ensure that the industry, down by most producers rather than by heads, are, and will be a limited extent to that they not really understand the nature of the situation in which they are to operate (or maybe don't even so knowledge requires like debt and victory) (p. 14).

Perhaps these qualities are a better guide to what both the independent sector, and despite the many changes it has retained its importance over the years.

KEVIN HENDRYMAN



BACK OF BEYOND: RECOVERING AUSTRALIAN FILM AND TELEVISION

Edited by Scott Murray for the Australian Film Commission and the UCLA Film and Television Archive, in association with the Australian Bicentennial Authority, 1988

This book is a catalogue to accompany the UCLA Film and Television Archive's "twelve dimensional exploration of a national content" and as such is a curious object for review. Its first four pages are taken up, perhaps not surprisingly, by a good deal of cross-Pacific back-patting. Philip Adams, on behalf of the APC, thanks UCLA Archive for its "commitment to, and belief in, transparency", Robert Rosen, director of the Archive, pays tribute to "the energy, imagination and commitment" of the APC and the "generous support" of the Bicentennial Authority, and Peter Broderick, the UCLA Festival Curator, reports how thrilled [he was] to discover a significant number of such exceptional diversity, interests and culture".

After this balance introduction, normally in a catalogue, off-patting in a book, what follows is a mixed bag of essays and interviews. They range overall impression is how difficult Australian cinema looks in early 1989, as least in this representation, from how it felt in reality in the mid 1980s. Partly, this is a result of the dominance of

the television miniseries, especially as it has been honored by the Kennedy Miller representation, at the expense of the historic film, partly, there is now - and there is a general acknowledgement of desire for the kinds of Australian cinema that made the several famous.

Certainly, the most interesting part of the book is the several sections on Kennedy Miller, the major phenomenon of 1970s filmmaking in Australia. There are interviews with George Miller (director, producer) and Terry Hayes (co-writer, producer), both produced by Scott Murray, Dale Fisher's son, "Kings men and Collaborators", which maintain the organization's success, and, through a range of more widely, George Turner's "Mick and Peter", which draws heavily on the Kennedy Miller proprietary for doing just that.

There is a briefcase in this section that steps to be found elsewhere in the book. The interviews make clear the "comprehensive" approach proposed first by Miller and the late Lynne Kennedy and later by Terry Hayes. There is much more on the collaboration, "organic" personal attitudes which Miller and Hayes both see as having been crucial to the success of their films and their series, those who have not been able to function in this system (e.g. writer Dan [last] have been edged out.

What Dale Fisher's essay suggests, and the interviews seem to bear it out, is that Kennedy Miller has achieved a kind of collective satisfaction. Its success have often been in several Australian history, there is a recurring and authority theme running through resistance as direct as the Mel Mac film and The Dreamer, and there is a work a multi-perspective which provides a simple polemical of propaganda or disproof. As Fisher points out, this last may well be a probably not response to the challenge of the same series which shows on - possibly requires. "There is one narrative thread of representation to be sustained, sometimes on the same narrative thread."

George Turner's poem provides a footnote on the Kennedy Miller discussion when he refers to its having "consciously represented with documentary and social commitment" elsewhere he explains ways in which documentary has "exploited" following methods (e.g. Case

Study) and a fictional film such as Newgrass made freely and intelligible use of several footage. He concludes that documentary styles have increasingly distinguished Australian film and television fiction, though, in his essay, such influences can be detected in certain realist films as early as The Fly (1957). Turner's formulation are not at all simply carefully substantiated, but there is value in this way the charts a course away from "pure official cultural products" of the last stage of the Australian film revival.

In other essays, Ross Gibson's "Formative Landscapes" argues a case about the role of the script in Australian film and its importance in the 1970s revival. Michael Leigh, in "Censorship and Censorship" investigates the marginal representation of Aboriginal Australian cinema comparisons women and women's filmmaking, and Adrian Martin in "Normalizing the New Wave" argues that the real construction of Australian filmmaking is located on its margins. In all of these, rather implicitly or explicitly, is a mixture of assessment, made somewhat and even contrary for the construction.

Gibson has the last word of these as he looks for answers to the question he asks: "Why this preoccupation with the marginal representation? What counter discursive position of the last tell us about Australian culture in general?" He makes provocative comparisons with English culture, which "does not define itself with legends of arrival or choice in an environmental setting," and to trace the way in which the idea of the unrepresentable Australian landscape has been used centrally into the national ethos. The "generally Australian films of the last few decades actively place upon us to learn to utilize statements about Australia's 'difference' and its 'singularity of consciousness'." He goes on to query the unquestioning acceptance of the "transverse sense of photography", asserting that these films which make much of landscape are representing a cultural construct, not so innocent a recording of the "real" world.

It seems odd to talk about "marginal" representation of Aboriginals in the light of Leigh's statement that "no date, a majority, 6,000 or more

film have been made about Aboriginals". However, more numbers, as Leigh's essay suggests, do not guarantee a complex, sophisticated representation nor necessarily from the culture. Australian films, the Aboriginal were in fact "part of the most extensive black show", or part of the depiction of the landscape as "frontier", or as Noble Savage "standing out against the horizon, blood red, on the unfolding land". Leigh gives detailed accounts of recent Australian films (e.g. Moving Image of the Street, The Last) "about Aboriginals", but in general he talks about these films usually in terms of "context" as if ideology were not at least as much a matter of form.

The marginal role of women's and/or feminist filmmaking in Australia is not well served by Ray Scott's discussion of problems of distribution and release or its challenge to prevailing patriarchal narrative structures. The essay founders as it considers representations on a way of making the film would rather dull or distant, and on a column, pessimism declines that suggests a lack of engagement with other feminist theory or the film themselves. Simple sentences: "The film [Signs, Breakthrough and Beyond] is a statement on film, and the self-image, aspirations, opportunities and the lack of chance associated with cultural economic circumstances."

The last essay in the book, Adrian Martin's eloquent evocation of cinema, mainstream filmmaking, official culture, and the film schools (over and over) exploring the "central questions of popular culture" in "the doubly top of nationalism" (as such a preference be is considered as he explains), he argues a lively, open-minded case for the line of the hard edges and the worlds of Australian cinema.

A compilation work is almost necessarily likely to be uneven, and this is no exception. As is best, though, it highlights important issues at work in Australian film culture, brings together the most and a spotlight which may help to clarify more how unbalanced even that neglect is, and it remains worth by shifts in the evolution of new Australian cinema.

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TV SCANNERS

TV Scanners will appear in every second issue of Cinema Papers. TV Critics were given eight programs to rate between 0 - 10 (10 being the optimum rating) and they could also nominate and rate two titles of their own choice. The critics are: Pamela Casellas (The West Australian), Brian Courtis (Melbourne Herald), Mike Harris (The Bulletin), Barbara Hicks (The Age), Karen Lacey (The Sunday Telegraph), Robin Oliver (Sydney Morning Herald), Dennis Pryor (The Age), Kevin Sadlier (The Sun-Herald), David Sly (The Advertiser), Louise Stephenson (Daily Telegraph), Gerni Sutton (Daily Mirror), and Paul Wicks (The Courier Mail).



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THE SHIRAZ		PICKED SET	
Pamela Casellas	8	Pamela Casellas	7
Brian Courtis	9	Brian Courtis	7
Mike Harris	9	Mike Harris	6
Karen Lacey	8	Karen Lacey	7
Robin Oliver	8	Robin Oliver	8
Dennis Pryor	7	Dennis Pryor	10
Kevin Sadlier	8	Kevin Sadlier	6
David Sly	7	David Sly	3
Louise Stephenson	9	Louise Stephenson	
Gerni Sutton	9	Gerni Sutton	8
Paul Wicks	8	Paul Wicks	8

FOOTAGE OF WAR		RENDER IN THE DARKNESS	
Pamela Casellas	8	Pamela Casellas	6
Brian Courtis	8	Brian Courtis	5
Mike Harris	6	Mike Harris	5
Karen Lacey	7	Karen Lacey	4
Robin Oliver	7	Robin Oliver	3
Dennis Pryor	9	Dennis Pryor	-
Kevin Sadlier	8	Kevin Sadlier	7
David Sly	8	David Sly	
Louise Stephenson	-	Louise Stephenson	3
Gerni Sutton	9	Gerni Sutton	8
Paul Wicks	8	Paul Wicks	-

THE LAST REPORT		RIDDLE OF THE STUNIONS	
Pamela Casellas	8	Pamela Casellas	6
Brian Courtis	3	Brian Courtis	6
Mike Harris	1	Mike Harris	-
Karen Lacey	3	Karen Lacey	6
Robin Oliver	1	Robin Oliver	4
Dennis Pryor	3	Dennis Pryor	-
Kevin Sadlier	4	Kevin Sadlier	7
David Sly	3	David Sly	6
Louise Stephenson	5	Louise Stephenson	7
Gerni Sutton	6	Gerni Sutton	8
Paul Wicks	3	Paul Wicks	7

TRUE BELIEVERS		PARENTS	
Pamela Casellas	7	Pamela Casellas	4
Brian Courtis	6	Brian Courtis	5
Mike Harris	3	Mike Harris	9
Karen Lacey	10	Karen Lacey	3
Robin Oliver	6	Robin Oliver	2
Dennis Pryor	6	Dennis Pryor	6
Kevin Sadlier	8	Kevin Sadlier	6
David Sly	8	David Sly	8
Louise Stephenson	8	Louise Stephenson	5
Gerni Sutton	6	Gerni Sutton	7
Paul Wicks	7	Paul Wicks	7

CINEMA CRITICISM: Pamela Casellas, *The On-Game* - 4, *Minor Radio* - 6, *Brian Courtis* *July 8* - 4, *14 Days in May* - 9, *Mike Harris* *Women in June* - 8, *Murder* - 7, *Karen Lacey* *Nature of Australia* - 9, *Just for the Record* - 5, *Robin Oliver* *The Four* - 9, *Roadside* - 7, *Kevin Sadlier* *Silver Murders* - 8, *David Sly* *Gravestone Kennedy's Man Show* - 7, *The Comedy Company* - 5, *Louise Stephenson* *10 Days of Glory* - 9

Abstract

Download:
Obtaining:
File:
Notes:

- Photography
- Personal statement
- Rhetoric
- Novel, designers
- Novel, managers
- For new director
- Cartoon
- Person guide
- Company/leader
- Editor
- Business experience
- Wing, marketing
- Stress point control by
- How to achieve
- Design of nature
- Editorial p
- Leadership by
- Code balance
- Example
- Design
- Business model

Guests: John F. Conway (Duke), Don MacKenzie (Duke),
 Barbara Rags (Tulsa), Russel Newman (Baylor),
 Beth Clark (Miami), Gilbert Buchanan (Youngstown),
 Anonymous (Duke) and those have grown-up requests.
 The week's past, they have been planning to go to
 Quantico! Hence the one-page article. Peter has
 decided and that's the end of the story.

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[illegible][illegible][illegible][illegible]

Lab. Name: _____ **Richard Pinkerton**
Group: _____ **Lab. no.:** _____
Group: _____ **Section:** _____
Meeting no.: _____ **Appl. Lab. no.:** _____
Case: Richard Jones (Richard Jones) John Christ
 (Gordon Robert, Robert Jones) The Minister,
 Mary Smith, James Smith, Stephen Williams
 (John Jones) Peter Smith (Stromberg) (Stromberg)
 (Appl. Lab. no. 1) (Stromberg) (Stromberg)
Response: The moral dilemma of a man who
 the people in the world are the only

Figure 1

Pro: Qinghai	25	Guangdong	23
Pro: Jiangsu	22	Guangxi	22
Pro: Hunan	20	Inner Mongolia	19
Pro: Sichuan	19	Shanghai	18
Pro: Shandong	18	Henan	17
Pro: Shaanxi	17	Shandong	16
Pro: Beijing	16	Guizhou	15
Pro: Tianjin	15	Chongqing	14
Pro: Liaoning	14	Shanxi	13
Pro: Zhejiang	13	Yunnan	12
Pro: Jiangxi	12	Guangdong	11
Pro: Anhui	11	Henan	10
Pro: Heilongjiang	10	Shandong	9
Pro: Gansu	9	Guangxi	8
Pro: Hubei	8	Inner Mongolia	7
Pro: Sichuan	7	Shanghai	6
Pro: Hunan	6	Guizhou	5
Pro: Shaanxi	5	Chongqing	4
Pro: Beijing	4	Tianjin	3
Pro: Liaoning	3	Zhejiang	2
Pro: Jiangxi	2	Anhui	1
Pro: Heilongjiang	1	Gansu	0

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Director	Adrian Yello
Superintendent	Adrian Yello
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Sound/visual	Mark Jones
Food manager	Wendy Clark
Live manager	Jim Morley
Food service	Magnum Catering
Live act: Director	Pines Conference
Cleanups	Victory Builders

Lighting: natural/spotlight
Camera operator:
Camera assistant:
Casting:
Recess operator:
dry cleaner:
hair w/ cleaner:
Lab: James
Budget:
Lamp:
Stage:
Musician/guitar:
Director: Nympha
(Theater) Berlin (Theater)
(Haller's Theater), T
George (Theater) (Theater)
Robert (Theater) (Theater)
Soprano: Lake & B
Molly's assistant: alba
Stage director: alba

Table 1

President	Gary Woodard
Vice President	John Harrison
Secretary	Gary Woodard
Treasurer	Gary Woodard
Photography	Ken Harrison
Food	Barbara Leasure
	Heidi Plummer

[illegible][illegible]

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John H. Pines Conference
Pines Conference
James Vella
John Vella
Mark Goss
Matt Acker
Wendy Clark
Lara Morley
Margaret Thompson
Peter Jordan
Christine Sullivan

(With Lane
 Paul Menkenberg
 Kathy Chalmers
 Peter Lee
 Philip Minsky
 Lou Thompson
 John Ware
 Bruce Weiss
 in 1942)
 50 minutes
 1 film
 Kodak (Kodachrome)
 (Lent. With Louis
 (Marty) Bill Kane
 as husband (Frank),
 Mary Douglas (Mama),
 Gifford's wife was in
 a car accident. A story
 by (Mama) Bill Kane

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Table 1 Demographic characteristics of study population

WOMEN, MENTAL HEALTH, AND COMMUNITY

RESEARCH DESIGN AND METHODS

IT LEANS THE LITANY IN SCHOOL. DON'T KNOW THE ANSWER

LOOK IT UP THE ONLY REAL ISSUE IS WHERE TO LOOK. THE BOTTOM LINE

THE ENCYCLOPEDIA THE TELLOR PAGE. WHATEVER THE INFORMATION

THIS LOCATION IS ASSUMED TO BE CORRECT UNLESS IT BEING HEAD-ON

INTO THE SLACKER DAYS: *Slacker* (1991) "A PERFECT 10" **B**

THE TRANS FAIRLY DEFS WITH AUTHORITY. AGENT SUPPOSED TO BE

WINDING - FOR CHRISTIANITY, THAT'S WHERE THE "TRUST ME" COMES IN

THE MOTION PICTURE GUIDE

Jos. Robert Postcard Studio Ralph Lee Chicago-Los Angeles, 1904-1905 *Album - mss. (2 volumes) 1762 & Silver Plate 1919 1908, Boston (Canada) 1750 w/ 1751 1908, New York*

Since the beginning of film scholarship in the United States, researchers have been hindered by the paucity of truly valuable reference sources, especially the lack of a single authoritative guide to screen credits. Imagine it, in place of "The Dictionary," we had only hundreds of haphazard glossaries of words derived from French, most of them treated separately, some cited in the study of medicine, etc. This is how one with some history - lots of very good specialized studies, but such a haphazard of almost-continuous writing as Compositio's *cinema*.

Amidst all the other dense proper film reference book known it's not just a... Loggers of problems at, one thing (by looking and getting across... for necessary primary source materials... study records and the like... is difficult and time-consuming (check)... But there are something fundamental... still stimulates their object of the quest "The film... are silent (or sub... might be) a very interesting individual and corporate self-approachment... additional information (as exemplified in the various annotations of various... wrong answers during the "Golden Age") and just plain facts record back... Unfortunately, relative few examples of film had been in the city to the... of course, of clarification, everything is not done much more. Sound sources in... and good judgments. These items are much rather late the film, and the... is a lot of reference... information... sources compiled 50 other sources... is a lot of information not only... movement, but on each conversation...

No one, I think, would disagree that a single, massive, reliable foreign resource is a commendable development to be sought in the U.S. The American Film Institute (AFI) Catalogue of concern, *Building Upon the Great Bad Hope* in this area, is the AFI's less than steadfast commitment to the project over the years. In some of these cases, the director of an original production

But hold on! Lip on the side. It's a bird. It's a plane. It's "the most important info encyclopedia in 10 years, compiled and published by the only definitive and all-encompassing *Star* encyclopedia in the world." In many ways, *Star's* reference work *indeed* is, as the *Star* reference staff is *not* without doubts. Which is to say, finally, *Star* has done it!

Don, what's Donor #201? The Wilson-Patterson Guide, that's what. Those mysterious claims are overstated, mislead and, from the forwarded up the \$150/50 out of bag big books – 12, count 'em, 12 "00 you have only one reference on the one on our website," "your letters and files, it should be The Wilson-Patterson Guide to authors, the Robert Nash and Stanley Ralph Ross have made a bold attempt to capture the field as one full serving, scholarly and charmed-up promoting the Guide as the be all and end all of this reference. Is it? Can it be?

[illegible][illegible]

There's nothing improper, per se, about building on past measurements, a so-called "benchmark." But in this case, it's a past thought with peril, and only consideration of ongoing judgment and continuous innovation (either of which is evidence on sight) would have given a researcher's client or host of income, certainly at the time claimed for the *Guide*. With this method, no discrepancy or overstatement can possibly be reached that hasn't been confessed in advance, a considerable number of years are simply going to be perpetrated, and, most importantly, unless the universality of this is given carefully, an equally new body of information will be created for future generations to contend with. "Delusion" is such a useful concept that trying to get there through either consensus or collected guesswork – which are apparently the *Guide's* approaches to these poorly controlled data – is like trying to bicycle to the equator of the *Equator*.

Classical microbiologists aside, it's the surfaces' germs that really matter.

[illegible]

24

ness – which provides the perfect summation of the *Guide's* failure, and its underlying hypocrisy. What could possibly be so important about an index to every name appearing in the credits of all the films entered? It was cited repeatedly and infrequently, nothing whatsoever – but this time is a nightmare. It's not so much computer-generated as computer input: general, and the human catalogue appears to have been a mix. In addition to errors of fact and omission, the *Guide* includes a bibliographical property for typographical blunders, the index, which might have been used to show that, say, his material mislabeled (from *Shogun* as it is of a name – misspelling, omitted credit, lower/upper case discrepancy, even as case blank space – has resulted in a separate index entry? Carlo Di Palma's credits are on page 788 – but don't figure in clank Carlo DiPalma on page 777. How about Jeffrey Davis?, also listed as Jeffrey Davis, Jeffrey Davis and 61 pages earlier, as Jeffrey Davis? The *Guide* is of the position is similar in almost every way by different people. The entry for "John Williams", for example, includes credits for at least five individuals, with most credits for composer Williams listed under Johnny Williams and John T. Williams – the latter for *Star Wars*. The index still has some value, but "reference" has been replaced by "research". The page can be called with the burden of checking every possible variant spelling of names, in spending more minutes on how to type in figures out whether half the credits listed belong to two other guys. (And in the Broken Promises Department, the indexing is not comprehensive, which results in some totally uncredited filmographies – I mean, sure films for the profile Harry Warner).

Attempting to replace every threefold credit (the authors predictably take the few staff "Single variations on name forms have been presented to reflect different listing classes over the course of a career".) The "Name variations have occurred due to conflicting spellings in the wide variety of source materials used in compiling text and credits." Let's let human the realisation of all these names would be somewhat time consuming, and might have added unacceptable production time to a book whose full publication had already been postponed for several years. But if the authors had had the slightest respect for the "academic, teachers, historians, critics," etc., who they claim will flock to the *Guide* like the faithful on *Waco*, they would have made it from a half-used index at cleaning up some of the more egregious errors. While no mistake about every single page of the index is filled with typos and all follow through. (By the way, the authors can't state that 180,000 names uncredited, I'd say that a good 18 per cent of those are unnecessary "errors".) In fact, come to think of it, should however in the index, because for a lot of the *Guide*'s "reimbursement" value).

Okay, okay... it's a bad book, but let's not let ourselves be lost to say and *Movie* 2,000-pound gorilla to run as wherever it takes. The producers really wrote to be: who will be it in the door? A mouse researcher will quickly see through its pretenses and use it cautiously, if at all, and your golden victory

LET'S LEAVE IT AT THIS: THE ACTION PICTURE *GUIDE* IS THE ALROUND THE WORLD IN 80 DAYS OF FILM REFERENCE BOOKS. LIST THAT MISS TOADS SPECTACULAR, THE *GUIDE* IS NOT HEAVY WITH ERASE "ENTERTAINMENT" VALUE. HYPER-OUT OF ALL PROPORTION TO ITS ACTUAL ACHIEVEMENT, FROM "AWARDS-WINNING" – IT TEND TO DO ALL THINGS TO ALL PEOPLE, AND TELLS THEM ALL SHORT. ITS SHOWING IN THE CASE OF SCHOLARSHIP – NOT "DEFINITIVE", BUT DERIVATIVE, NOT "INDISPENSABLE" BUT UNRESPONSIBLE.

film buff will presumably be loath to shell out \$750 for something that might appear on TV or. Who's left? Librarian, that's who, and their post-university in press. (Where all it said and said there, this is not a situation come.) Reference librarians are constantly and consistently on the look out for the biggest and best sources. But they can't be special in every field, and the primary credit lists put on by the

Guide includes all the right stuff not only accounts from such sources as Roger Ebert and Dick Cavett, but also complementary comments from such reputable sources as *The Journal of Academic Librarianship* and *Publishers Weekly*. One can perhaps disagree the whole of *Shogun* (we all know about critical review to movie add), but it's disturbing that the entire American Library Association has agreed – only a disclaimer on one of the starred films, naming it as "Outstanding Reference Source" of 1987. (Curiously and curiously only *Williams* I was actually named in 1985, and the complete on didn't reach the shelves of my library until mid-1987.) What the library community, such sources carry a lot of weight, and it's depressing to contemplate how many mainstream may have already used that single ALA recommendation as the basis for spending \$750 on this index. (Again, no reserves.)

There's more to say (particularly about the bibliography created by ill-advised format choices) – but let's leave it at that. The *Movie Picture Guide* is the *Academic Librarian* 80 Days of Film reference books. *Librarian Mike Todd* (speaking of the *Guide* is top heavy with credit "unimpaired" value, typed out of all proportion to its actual achievement, even "award winning" – a price to be all things to all people, and sells them all short. Its shortness is the case of scholarship – not "definitive", but derivative and "unimpaired" but not possible.

Despite the foregoing, I do not regard The *Movie Picture Guide* as completely worthless. While any two-year-old knows that "log" is not the same as "index", there are certain undeniable advantages to having such a massive amount of information all in one place (and ordered, too). Although seriously flawed, the *Guide* contains some exactly what it claims to be: no raw, nor map more to basic data require about any English language source than that the average film buff might not be better alone. But What Price Convenience? What should the user and/or purchaser be asked to sacrifice in return? Objectivity, perhaps, accuracy, *name*?

Perhaps it's a bit cynical, but after years of working with inadequate film reference works, I finally judge some cases by a personal negative correlation: i.e. – as the error count increases, the reliability factor falls. On the basis, my experience with The *Movie Picture Guide* can be distilled into a single piece of advice: don't trust it any further than you can throw it. And do your best to avoid a disaster – there is one volume at a time.

An earlier version of this article was published in *The Journal of Film and Video*.

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